Vol. XXXVII No. 1

The Quarterly Journal of the Mythic Society

JULY 1946

PUBLISHED BY THE MYTHIC SOCIETY
AT THE DALY MEMORIAL HALL, CENOTAPH ROAD, BANGALORE CITY.

America $ 1·30 India Rs. 2-8-0 Foreign 4 Sh. 8d

CONTENTS

PAGES

On Hares and Dreams
BY DR. ANANDA K. COOMARASWAMY ... 1—14

Hebbaṭa Grant of Durvinīta Ganga
BY S. SRIKANTHA SASTRI, M.A. ... 15—25

Ethnology for India
BY INDU BHUSHAN GHATAK, B.A., M.R.A.S. ... 26—29

The Pravāsin (Traveller) in Sanskrit Literature
BY S. V. SRINIVASA RAGHAVACHAR, M.A. ... 30—42

Studies in Bird-Myths. New Series No. XIII.
On An Ancient Indian Aetiological Myth about the Evolution of the Painted Partridge, the Himālayan Skylark and the Cinnamon-backed Sparrow
BY THE LATE PROF. SARAT CHANDRA MITRA, M.A., B.L. ... 43—45

Reviews:
Through An Indian Camera, Vols. I & II: Sukthankar Memorial Edition Vol, II; Bhārata Kaumudi Part I; Why Exhibit Works of Art: Sculptures Inspired by Kālidāsa; Numismatic Parallels of Kālidāsa; The Ethical Philosophy of the Gita; The Philosophy of Vis'iṣṭādvaita; Vādāvali; and the Heritage of Karnāṭakā. ... 46—60

THE SHRINE OF WISDOM
A QUARTERLY REVIEW
DEVOTED TO
SYNTHETIC PHILOSOPHY, RELIGION & MYSTICISM.
Annual Subscription 5/- post free. Single copy 1/3 each.
BRYNBUGEILYDD,
Harlech. N. Wales.

SOME GOVERNMENT PUBLICATIONS OF INTEREST

		Price Rs.	A.	P.
1.	Speeches by H. H. the late Maharaja of Mysore Vol. I	1	10	0
2.	Speeches by H. H. the late Maharaja of Mysore Vol. II	1	8	0
3.	Speeches by H. H. the late Yuvaraja of Mysore ...	2	0	0
4.	Speeches by Sir Mirza M. Ismail Vol. I ...	3	0	0
5.	Do do Vol. II ...	3	0	0
6.	Do do Vol. III ...	3	0	0
7.	Do do Vol. IV ...	3	0	0
8.	Wilks' History of Mysore. Part I ...	7	8	0
9.	Do do Part II ...	7	8	0
10.	Mysore Gazetteer, Vol. I. Descriptive ...	2	0	0
11.	Do do II. Part I Historical ...	1	8	0
12.	Do do II. Part II Historical ...	2	8	0
13.	Do do II. Part III Mediaeval ...	2	8	0
14.	Do do II. Part IV Modern ...	2	8	0
15.	Do do III. Economic ...	2	0	0
16.	Do do IV. Administrative ...	3	0	0
17.	Do do V. Gazetteer ...	5	0	0
	(Nos. 10–17) Full set Rs. 15.			
18.	Constitutional Reform in Mysore—Report of the Committee	1	0	0
19.	Dissenting Minutes to the Report of the Committee on the Constitutional Reform ...	2	8	0
20.	Constitutional Reform in Mysore—Report of the Delimitation Committee ...	0	12	0
21.	Village Uplift in Mysore ...	0	4	0
22.	Spend your holidays in Brindavan ...	0	4	0
23.	Representative Assembly Manual ...	0	12	0
24.	Legislative Council Manual ...	0	12	0
25.	Report on Women's Rights under Hindu Law ...	0	12	0
26.	Report of the Committee on Prison Reforms in Mysore 1941	1	0	0

(POSTAGE EXTRA)

Copies available at:

THE GOVERNMENT CENTRAL BOOK DEPOT

BANGALORE

NOTICE

The Mythic Society having been registered as an Associate Society of the Royal Asiatic Society of Great Britain and Ireland, Rule 105 of the Rules of that Society governing the privileges of Members of Associate Societies is published for information :—

Rule 105.—Members of the Asiatic Society of Bengal and of Branches and Associate Societies are entitled, while on furlough or otherwise temporarily resident within the limits of Great Britain and Ireland, to the use of the Library as Non-resident Members, and to attend the Meeting of the Society other than special General Meetings; and in the case of any Member of any Society aforesaid applying for election as a Member of the Royal Asiatic Society, nomination as laid down in Rule 4 shall not be necessary.

S. SRIKANTAYA

General Secretary and Treasurer.

THE ARYAN PATH

Editor: SOPHIA WADIA

STANDS FOR IDEALISTIC AND CULTURAL AIMS

IDEALS free from Sectarianism. DISCUSSIONS free from Politics. CULTURE free from National or Racial Bias.

TO APPEAR IN MARCH AND AFTER

H. G. Wells:—The Scoiological Significance of His Novels	... E. K. Bramstedt
Science and Human Morals	... Joan Coons
Too much faith	... Elizabeth Cross
The Plant-lore of ancient India	... P. K Gode
The Significance of early Arabic Poetry	... R. L. Megroz
Agriculture as a Civilizing Force	... J. M. Murry
Tolerance Pays	... M. A. Skop

Annual Subscription Rs. 6. *Single Copy As. 12.*

Editorial Office; "Aryasangha," Malabar Hill, Bombay.

Managerial Office: "Ganpule Building," Raopura, Baroda.

The

Quarterly Journal

of the

Mythic Society

Vol. XXXVII] JULY 1946 [No. 1

ON HARES AND DREAMS *

BY DR. ANANDA K. COOMARASWAMY

"The Hare hath swallowed up the imminent blade" Ṛgveda, X. 28.9.

"Whom the great Dog pursues in an unending race" Aratos, *Phainomena*—678.

Dr. Layard, author of *The Stone Men of Malekula*, is a well-known anthropologist, and has since become a psycho-analyst. Dr. Layard's new book falls into two parts: the first an annotated case history of a patient's problems, with special reference to her dream of a hare which she was required to sacrifice, the victim being at the same time perfectly willing; and the second summarising the Egyptian, Classical, European, Indian, Chinese and American mythological significance of the archetypal symbolism of the Hare.

The case history will be of particular interest to anyone who, like the reviewer, is thoroughly distrustful of psycho-analysis, Freud and Jung; I think that Dr. Layard owes much less than he

* With special reference to *The Lady of the Hare; a Study in the Healing Power of Dreams*: by John Layard. London, Faber and Faber, 1945, pp. 277 and 22 illustrations.

supposes to Jung, and much more than he supposes to his faith in supra-personal spiritual forces. His procedure in a case in which any false step would have produced disastrous results is extremely sagacious throughout: and while his knowledge of archetypal symbols seems to have come to him primarily from psycho-analytic sources, it is evident that his successful interpretations, inductions and applications *ad hominem* are to be accounted for partly by his anthropological background, but still more by his profound conviction of the reality of religious experience. It is surely his belief in spiritual—as distinct from merely somatic and psychic-forces that enabled him to avoid the pitfalls of a too personal interpretation of the dream symbols and to stress their impersonal and religious significance.

Dr. Layard recognises that the sacrifice of the willing Hare is really that of the outer man, or self of uncontrolled instinct, to the inner man or "Soul of the soul", the "self's immortal Self and Leader" of the Upaniṣads. He uses, of course, not these, but the technical terms of psycho-analysis, "shadow", and "animus" or "anima"; by which I understand the psycho-physical and spiritual "selves" respectively; it is of the first of these that Meister Eckhart says that "the soul must put itself to death". For the end of self-integration which the healer of souls has in view it seems to me better and simpler to adhere to the traditional psychology (*e.g.* that of Plato, Philo, the Vedic and earlier Christian) according to which, in the words of St. Thomas Aquinas, *duo sunt in homine*, a fact that our everyday speech acknowledges whenever we speak of "taking counsel with ourselves", or of "con-science", or think of "being true to oneself" or even when we say to someone who is misbehaving. "Be yourself". Using these equally Platonic and Indian terms, we say that our internal conflicts, which are essentially a matter of waiting to act in one way and knowing that we ought to act in another, remain unresolved until an agreement has been reached as to which shall rule, our worse or better self. The sacrifice of the hare represents in these terms an *ātma-yajña*, or sacrifice of the self to the Self, having this result, that the man who has made his sacrifice is now "at peace with himself"; the very word for "peace" (*śānti*)

corresponding to the fact that a victim has been "given its quietus" (*śānta*).

The world recoils from such an approach and justifies itself on the ground that "desires *suppressed* breed pestilence",—a truth that psycho-analysis has rediscovered. In fact, however, there is no question of a suppression of the outer man, but only of integration, only of the substitution of autonomy for the subjection to his ruling *passions* that *l'homme* moyen sensuel *suffers* from. When the peace has been made, friendship and co-operation replace conflict; and as the *Aitareya Āraṇyaka* (II. 3. 7) says of the man who has recognised, and identified himself with (in the Pauline sense, so that "I live, yet not I but Christ in me"), the Lord of the powers-of-the-soul (*bhūtānām adhīpati*, immanent Breath, Spiritus) and as one "unfettered" (*visrasā*) leaves this world, "This self lends itself to that Self, and that Self to this self; they coalesce (*tāv anyonyaṃ abhisambhavantah*). With this aspect (*rūpa*) he is united with (*abhisambhavati*) yonder world, and with that aspect he is united with this world."

The two "aspects" correspond, of course, to the two natures or aspects (*rūpa*) of Brahma, respectively morphic and amorphic, mortal and immortal with which he experiences both the real (yonder world) and the unreal (this world) (*Bṛhadāraṇyaka Up.* III. 3. 1 *Maitri Up.* VIII. 11. 8),—or, if we call this world real, then both this reality and the "reality of the reality", or, again, in Platonic terms, both the sensible and the intelligible worlds. The man who has thus "put himself together again" (*ātmānaṁ saṁdhā*) and is accordingly "synthesised" (*samāhita*, in *samādhi*) is at the same time unloosed or untied (*visrasā*), an expression used with reference both to his "death" (as in *Bṛhadāraṇyaka Up.* III. 7. 2, *Kaṭha Up.* V. 14, compare Ṛgveda VIII. 48. 5 and Plato, *Timaeus* 81, D. E) and (notably in the *Aitareya Āraṇyaka* context) to the "undoing of all the knots of the heart" (*Kaṭha Up.* VI. 15) or of the "fetters of death" with which the powers of soul are infected at birth and from which the Sacrifice is a means of liberation (*Jaiminīya Upaniṣad Brāhmaṇa* IV. 9 and 10); expressed in the terms of psycho-analysis, the man thus liberated and regenerated is now "uninhabited"; applicable to him are the words of St. Augustine,

"Love God, and do what you will", and Dante's "Now take thine own will for thy guide,......above thyself I crown and mitre thee".

The language of the *Āraṇyaka* passage is pregnant, and can also be interpreted in terms of death and rebirth, as in John III. 3, for "in so far as a man has not sacrificed, he is still unborn" (*Jaiminīya Up. Brāhmaṇa* III. 14. 8). In this connection it should not be overlooked that in the exegesis of the Vedic sacrifice it is emphasized that the willing victim represents the sacrificer himself, and that the sacrificial Fire "knows that he has come to give himself up to me"; and furthermore, that the true Sacrifice is enacted within you, day by day. The language of the *Āraṇyaka* can also be interpreted in terms of the "sacred marriage" of heaven and earth, sacerdotium and regnum. Dr. Layard is quite aware of these implications (p. 69); but I mention them here because the traditional concept avoids the confusing distinction of *animus* from *anima*; *animus* in psycho-analysis representing the higher principle as envisaged by women, and *anima* the higher principle as envisaged by men. The Central Breath or principle of Life ("*Spiritus est qui vivificat, caro non prodest*") is "neither male nor female or neuter", but in terms of the "sacred marriage" it is always, and equally for women and for men, the "Bridegroom"; for alike in Christian and Indian thought, "all creation is feminine to God". It is in this connection, indeed, that we have to understand the doctrine of "rebirth as a man" as a condition of salvation: this does not mean at all that "men" are salvable and "women" are lost, but has to do with the respectively virile or noetic and feminine or sensitive natures that coexist in every man and woman, as they did in Adam; it is just as possible for the woman to play the manly part as it is for a man to be "womanish" for example, modern "aesthetics", to which so many "men" have devoted their energies, is essentially and as the word itself implies a *sentimental* science, contrasting in this respect with the older and more virile theories which correlated art with cognition rather than with mere feeling. The Man in "this man" so-and-so is just as much the Man in "this woman" so-and-so; and it is of this "Common Man," Heracleitus' "Common Reason" and Philo's "Man in the image of God" that the outer self of

any man or woman is only a reflection or shadow and, strictly speaking, only the temporary mortal vehicle. *Anima* in any case is a poor word for the higher principle, since this is really the name of the carnal or animal "soul" (*nefeṣ*, *bhūtātman*), while the immanent Daimon (Yakṣa) who is the Guide or Duke (*hēgemōn*, *netṛ*) of the soul is the "Spirit" (*ruaḥ*, *paramātman*). Symbols (*rūpa*, *śilpa*) are properly speaking "supports of contemplation" (*dhiyālamba*); and their use (*prayojana*) in the case of those for whom they *are* symbols and not merely "art forms" is "to open the doors of the spiritual world and to enable the Spirit to pervade both body and soul" (W. Andræ, *Die ionische Säule, Bauform oder Symbol*, 1933, p. 67),—although, as Andræ also says, "they have been more and more emptied of their content on their way down to us".

The second part of the book is an extensive, although not exhaustive, exposition of the meaning of the Hare in the world's mythologies. I am surprised and delighted to find it boldly stated in an "Introductory" (p. 105) that "it is a truism that no symbol has ever been invented; that is to say that no one has ever successfully 'thought out' a symbol and used it to express a truth. Such artificial efforts are doomed to failure, and never succeed in drawing to themselves the power of real symbols, since they are no more than similes based on a mental process that never touches the depths of human personality. Such are the 'didactic' similes we know so well and react against so wisely. True symbols, on the other hand, are those that leap to mind without conscious effort". In other words, they are "given" or "revealed", and neither "conventional" nor, indeed, unconventional. The traditional symbols are, in fact, the technical terms of the Philosophia Perennis, and they form the vocabulary and idiom of a common universe of discourse: one from which, and so from all real understanding of myths, whoever is no longer able to use these "figures of thought" or, like the modern "symbolists", only resorts to analogies based on private associations of ideas, is automatically excluded Dr. Layard's position is like that of the Assyriologist Walter Andræ, "He who find it marvellous that the shapes of symbols not only persist for millennia, but even, as will yet be seen, come to life

again after an interruption lasting for thousands of years, should say to himself that the power that proceeds from the spiritual world and that forms one part of the symbol, is eternal......It is the spiritual power that here knows and wills, and reveals itself when its time comes" (*Die ionische Säule, Bauform oder Symbol*, 1933, p. 66).

Had Dr. Layard known Karl von Spiess' important work on "Die Hasenjagd" published in *Marksteine der Volkskunst*, i.e. the *Jahrbuch für historische Volkskunde*, V, VI Bd., 1937. pp. 243-267, he might have penetrated even more deeply than he has the significance of the Hare. More especially in connection with the contraries, or pairs of opposites, which he discusses on pages 46 to 69 and alludes to elsewhere. For the symbolism of the Hare is very closely connected with that of Symplegades, an archetypal motive of world-wide distribution and notably American, Celtic and Indian as well as Greek. It has long been recognised that the Symplegades, or "Clashing Rocks", are the jambs of the Janua Coeli, the Sundoor and World-door of the *Chāndogya* (VIII. 6, 5, 6) and *Maitri* (VI. 30) *Upaniṣads*, where these Gates are an entrance for the wise but a barrier to the foolish. In the words of Karl von Spiess, "Beyond the Clapping Rocks, in the Otherworld, is the Wonder of Beauty, the Plant and the Water of life", and in those of Whitman, "All waits undreamed of in that region, that inaccessible Land" a Land from which there is "no return" by any necessity or operation of mediate causes (*anānkē, karma*) but only as "Movers-at-will" (*kāmacārin*).

The jambs of the door, which are also the self-operating, automatic Jaws of Death, are the pairs of the opposites, or contraries (*enantīa, dvandvau*) to which our likes attract us or from which our dislikes repel us and from the tyrranny of which the pilgrim seeks to escape (*dvandvair vimuktāh sukhaduḥkhair-sañjñair gacchanti padam avyayam, Bhagavad Gītā* XV. 5). It is of these contraries, as Nicolas of Cusa says, that the *wall* of Paradise is built; whoever would enter must pass by the doorway of the highest spirit of reason ("I am the door of the sheep; by me..."), that is to say between the Clashing Rocks, for in the words of an Upaniṣad, "there is no side-door here in the world."

This is also why so many rites are performed at dawn or dusk "when it is neither night nor day," and with means that are nondescript, for example "neither wet nor dry." It is, in fact, from this point of view alone that it can be understood why the Indian word for theosis, deification (*brahma-bhūti*, literally "becoming Brahma"; in Buddhism, synonymous with the attainment of Buddhahood, the state of the "Wide-awake") is also a denotation of twilight (*saṁdhi*, literally "synthesis," or state of being "in *samādhi*"). The danger of being crushed by the contraries, again is the reason of carrying the bride across the threshold of the new home, the Bridegroom corresponding to the Psychopomp who carries the soul across the threshold of the other world where both are to "live happily ever after". The way is "strait" indeed just because the contraries "clash," making immediate and incessant contact. For example if we consider the contraries past and future, the way lies evidently through the eternal now without duration, a moment of which empirical experience is impossible and that gives us *no time* in which to get by; or using spatial symbols, the way lies through the undimensioned point that separates every here from there, and that leaves us *no room* through which to pass; or if the terms are ethical, then the way is one that demands a spontaneity and innocence transcending the "knowledge of good and evil" and that cannot be defined in the terms of the values of virtue and vice that apply to all human behaviour. Thus he alone is qualified to pass through the midst of the Sun" who is virtually already past; logically and humanly speaking the way is an impasse; and it is no wonder that all traditions speak of a Way-god, Door-god and Psychopomp who leads the way and opens the door for those who are willing to follow.

In all the stories of that the folklorists term the "Active Door", whether Eskimo, Celtic or Greek, we find that a part, the *hinder* part, or appendage, of the person or vehicle, ship or horse in which the journey is made, is cut off and left behind. Thus, in the case of the Irish heroes, the portcullis of the Otherworld Castle falls so swiftly that it cuts the clothing and spurs from the rider's back and feet and halves his horse, of which the hinder part is lost; and since the way in is to what is both Immortal and Unknown, it

is clear that what is cut off is the entrant's mortal part, the known self or personality that never was, because it was for ever changing and had never known a now or escaped from the logical net of the polar alternatives.

Dr. Layard rightly emphasises that the Hare is a sacrificial animal and typically meets a fiery death, of which he cites the Bodhisattva's leap into the fire as a pertinent example; and, in fact, the passage of the Sundoor is, like the ritual Sacrificer's symbolic self-immolation, an ordeal by fire in some sense "all resurrection is from ashes." If, as it seems, there is some slight foundation in actual fact for the fiery self-immolation of Hares (pp. 105, 106), this is only another illustration of what Philo calls the "laws of analogy," the exegetical principle that anagogic meanings are contained in, and not "read into" the literal sense.

The Hare is one of the many types of the Grail winner or Hero of the Life-quest, and its proper association with Soma and the Food of Immortality is admirably illustrated in the Tang mirror of Dr. Layard's Fig. 6, "showing the Hare pounding the Herb of Immortality in the Moon." The Dog, on the other hand, is one of the many types of the Defender of the Tree or Plant of Life. The drama is enacted every day when the farmer's dog chases the hare that has come through a gap in the fence to steal his cabbages or lettuces, just as it is in other terms when the farmer himself with his bow and arrow or gun protects his orchard against predatory birds; it is only, indeed by meams of such homely parables as these that spiritual truths can be expressed. All expression is really figurative; except for the æsthetic, the figures are figures of thought and by no means meaningless tropes, and the same holds good for such dreams and visions as are significant; to ignore the content and consider only the æsthetic surfaces of any of these pictures is to "add to the sum of our mortality." The figures are Janus-faced, and whoever looks at only one of their faces, overlooking that in the symbol there subsists a "polar balance of physical and metaphysical" is living a one-sided life, not altogether human but by "bread alone", "the husks that the swine did eat". The senses referred to above underlie also the "decorative," that is to say "appropriate" motive of the hunted

Hare in art,[1] and even the still surviving sport of Hare and Hounds and the Paper-chase, although here, just as in the case of other tradional ornaments and sports the sense has been forgotten and only the amusement or exercise remains; which is a part of what some philosophers intend when they speak of the modern world as one of "impoverished reality". Like all other symbols, the sense of the Hare depends in part on the context: but in the sense that the Hare, like Christ and like the soul that "puts itself to death" is at once a willing Sacrifice and the winner of the Quest of Life, the meaning of the symbolism can hardly be better stated than in the words of Karl von Spiess: "This is the situation, *viz.* that the Hare has run into an other world to fetch something.—the Plant of Immortality. Thereupon the guardian Dog, pursuing the Hare, is hard upon it. But just where both worlds meet, and where the Dog's domain ends, it is only able to bite off the Hare's tail, so that the Hare returns to its own world docked. In this case the Dog's jaws are the 'Clapping Rocks'. This story of the Hare is usually told in the form of an ætiological myth explaining the reason of its stumpy tail."

Many other fascinating problems are either touched upon, or in some cases neglected, by the author. Here I shall only refer very briefly to two of these. The story of the Hare (p. 161) taken from African (Banyanja) sources is a particularly interesting version of the "rope-trick" which, as elsewhere, can only be understood in terms of the widely-distributed "thread-spirit" (*sūtrātman*)[2] doctrine, according to which all things under the Sun are and remain connected with him as their source, or otherwise would be scattered and lost like the beads of a necklace when the string is broken; it is by way of this luminous pneumatic thread or golden chain that as if by a ladder that the spirit returns to its proper home when the burden of material attachments has been discarded. In the African story the Man plays the part of the Dog; the opposition is of reason to intuition. Comparison

1. Compare E. Pottier, "L'Histoire d'une bēte", *Rev. dē l'art anicien et moderne* XXVII, 1910, pp. 419-436.
2. For a short, account of this doctrine see my "Iconography of Dürer's 'Knoten', and Leonardo's 'Concatenation' in the *Art Quarterly* VII, 1944. In fig. 10 the three hares represent the Christian Trinity.

may be made with the Irish version of the Rope-trick as performed by Manannan mac Lir, the master magician and trickster who in Celtic mythology corresponds to Indra who by his jugglery (*indrajāla*) as it were " pulls this world out of his hat ". Manannan in the story of the Gilla Decair or O'Donnel's Kern [3] casts up his thread, which attaches itself to a cloud in the air, and produced a Hare and a Hound from his bag of tricks ; the Hare runs up the thread and the Hound pursues it : when the magician pulls down the thread again, the Hound is picking the Hare's bones. From Dr. Layard's point of view this would represent the destruction of inution by logic, as in the case of the slaughter of the Hare's mother by the man in the African version.

In another Irish story [4] that would have interested Dr. Layard, one O'Cronagan stats a Hare and slips a pair of his hounds after it ; the Hare doubles, and when the hounds are close upon it it jumps into O' Cronagan's lap with a cry of "Sanctuary ! ", at the same time turning into a beautiful young woman ; she takes him home with her into a *sidh* which is as much as to say that she is really a fairy. Thereafter she returns with O'Cronagan to the world and lives with him as his wife, and he prospers greatly ; his former and human wife has disappeared. Dr. Layard is undoubtedly right in regarding the Hare as an essentially feminine principle, and perhaps the surviving emblem of a Goddess (Fig. 14) of Dawn and Fertility or Love, alike in the literal and the spiritual senses of the forms ; and the Dog as essentially masculine (pp. 176, 186, 197). This is supported not only by the transformations of women (amongst others, witches, who may have been originally priestesses and healers whose rites degenereted only when they fell from grace in the same way that the Gods of an older religion become the Devils

---

3. In Standish Hayes O'Grady, *Silva Gadelica* II, London, 1892, p. 321, In another version published in J. P. Campbell's *Popular Tales of the West Highlands*, Paisley and London 1899, I pp. 303, 304 the "rope" is a *ladder set up against the Moon* ; the magician cuts off the Hound's head, but restores it at the Earl's request, and this is a lessson to it, never to touch a Hare again In both versions there are also a Boy and a Girl who are apprently doubtlets of the Hound and Hare.

In the Indian versions (*Jātaka* IV. 324) the magician himself climbs the rope and is slain, but restored to life by his companions, who sprinkle him with the Water of Life.

4. Standish Hayes O'Grady, reference Note 3, pp. 333, 334,

of one that supersedes it) into Hares,[5] but even more by the fact that it is the Hare that fetches or prepares the Water of Life. Nor to prepare and offer the Elixir by which the God or Hero is enthused is always a femine function; as in *Ṛgveda* VIII. 91 where Apālā prepares Soma for Indra by chewing (as Kava is prepared by women in the South Sea Islands) and is to be equated with "Faith, the daughter (and bride) of the Sun" to whose power is attributed in the *S'atapatha Brāhmaṇa* (XII. 7. 3.11) the transubstantiation of the ritual substitutes for the true Elixir than none on earth partakes of. That the Hare is "a symbol of the Repentant Sinner" (p. 205) is significant in the same connection; for the self or soul is always feminine and, as I have shown in a paper on self-sacrifice [6] her sensitive powers can be equated with the Soma-shoots from which the true Elixir is strained in order that it may be daily offered up on the fire-altar of the heart. Nor will it be overlooked that Wisdom, Hochma, Sophia, *Māyā*, Natura naturans, the Mother of God and of all living is a "woman"; and the mysterious problem of "Easter Eggs" may be related to that of Leda and her impregnation by Zeus in the form of a swan. All these considerations go far to explain at the same time the Hare's elusive and truely feminine ambiguity: the soul may be our most dangerous enemy or dearest friend: "he that would save it, let him lose it,' that is sacrifice it.

I have only one specific criticism to offer. Dr. Layard rightly connects German *Hasen* and English "hare" with Sanskrit *śaśa*, literally the "leaper". But he also tries to connect Greek *lagos* with Sanskrit *laṅgh*, to "leap" (and so with *laghu*, "light"). This seems to be impossible: because for any cognate of *laṅgh* one would expect in Greek the presence of *chi* rather than *gamma*. The proper connection of *lagos* is with √*lag*, "adhere", "cling", "clasp", the implication being erotic.

The materials available, of which Dr. Layard has collected so much, is inexhaustible. But perhaps I have said enough to show that, as Professsor Mircea Eliade (of Bucarest and who, I am glad

5. Transformations of men are more often into (wer-) wolves, a sort of dogs.

6. "Ātma-yajña. Self-sacrifice". *Harvard Journal of Asintic Studies 6.* 1942. pp. 358-398.

to learn, has survived the war) has so well said "the memory of the people preserves above all those symbols which refer to 'theories', even when these theories are no longer understood", and to show that these symbols, which the psycho-analyst is rediscovering, can be not only understood but made effective use of in that work of the healing of souls to which the traditional philosophies have always been directed.

ADDENDUM

Since the above was written, I have collected the following material:

The connections of the Hare with the Moon and the Dog are notably stated in the *Śatapatha Brāhmaṇa*, XI. 1.5.1, 2. "The Moon is that celestial Dog; he overlooks (with an evil eye) the sacrificer's cattle, and that is to their hurt, unless an expiation (*prāyaścitta*) be made. That is why men fear the moon's down-shining, and slip away into the shade. So they call that fever (*upatapat*, caused by the moonstroke) a 'being bitten by the Dog' (*śvālucitam*), and this [here probably deictically, making an appropriate gesture], the 'Hare in the Moon'—after which the Moon is *śaśāṅka*, 'Hare-marked.' The Moon is verily Soma the (ambrosiall) food of the Gods." Another reference to the "Hare in the Moon" occurs in the *Jaiminīya Brāhmaṇa*[7]. Here the Hare is *śaśa* inasmuch as it 'instructs'—*śāsti*—all this world; and Yama, Death, is [the Man] "in the Moon" who "restrains"—*yamati*—all things, and he is called the "Eater"—*atsyan*, more literally, "he who intends to eat," no doubt with reference to the Hare as his prospective food; only when he has been "pacified"—*śamayitvā*—by sacrificial-offerings does it [the Hare] "win the life-sap (*ūrjam*, 'urge' or activating enrgy) of the worlds;" and the Comprehensor of this doctrine who offers the Agnihotra—sacrifice, ritually of a victim and subjectively of self to Fire—rises unto companionship in their world with the Gods and Yama.

A story of Hares and the Moon is related in the *Pañcatantra*. A heard of elephants resorts to the cool waters of the Moonlake, but in their coming and going cause the death of many hares

7. Caland, W. *Das Jaiminiya-Brahmana in Auswahl*, Amsterdam Johannes Müller (1919); pp. 13 and 14.

living on its shores. The Hare king Stone-face accepts the proposal of the Hare "Victory". The latter, pretending to be the ambassador of My Lord the Moon, persuades the Elephant-king that he has annoyed the Moon, after which the elephants withdraw and leave the lake in peace. In the same collection there occurs the story of the Hare and the Lion; the latter has been destroying all the animals recklessly; until an agreement is made that he shall be given one creature daily for his food, chosen by lot. When the time comes for a Hare to be given, the latter devises a stratagem. The Hare arrives late and explains that he has been delayed by another Lion. The Lion-king is infuriated, and proposes to destroy his rival. The Hare conducts him to a well of clear water, at the bottom of which the Lion-king sees his own reflection, and supposes that this is his rival; he leaps at the reflection, and is drowned. Thus the Hare saves both himself and all the other forest-dwelling creatures [8].

These two stories are again related, and interpreted, by Jalālu'd-Dīn Rūmī in the *Mathnawī*. In the first case Rūmī takes the Elephant to be the type of the timid soul, and the Hare as a deceiver who prevents the soul from obtaining the Water of Life; even so, it is noteworthy that there is still preserved the close connection of the Hare with the Moon and with the Water of Life. In the second case the Hare is the type of the rational soul proceeding with deliberation and foresight, and triumphing over death, represented by the Lion as the type of the carnal soul. In annotation, Nicholson quotes Damīrī, who says that the Hare "sleeps with its eyes open" [9].

In *Jātaka* IV. 84 a king has two sons, and is distracted by grief when one dies. To cure him of this excessive grief the other son feigns madness, and goes about the city demanding a hare. He refuses all those that are offered to him, saying "I crave no hare of earthly kind, but only the Hare in the Moon". This is an expression for the impossible, or unattainable, like our modern "crying for the moon". To avoid the incidence of death

---

8. Fr. Edgerton, *The Panchatantra Reconstructed* 2, AOS. 3, 1924, pp. 365 f. and 296 f.
9. *Mathnawi* III. 2738 f. and I. 997 f., with 1374, 1375 and Nicholson's notes.

is equally impossible; and as usual, the bereaved king is consoled by his consequent realisation of the universality and inevitability of such losses as have befallen him.

In the *Dhammapada*, 342, we have the simile of the Hare caught in a trap:—

Men foregone by fear and longing wriggle this way and that like a hare ensnared;

Held by the bonds of their attachments, again and again they undergo long miseries.

The moral is obvious; avoid the snare.

A design of three rabbits having in all only three ears (so that each of the two ears of any one forms one of the ears of another) represents the Christian Trinity[10].

The connection of the Hare, as a Promethean symbol, with fire—discussed by Dr. Layard, *p. 193*—makes her a dangerous animal, and this is well illustrated by the *Atharva Veda* V. 17. 4: "the misfortune that falls upon the village, of which they say 'It is a comet' [literally, star with streaming hair] as such, the Brahman's wife burns up the kingdom wherein the Hare hath come forth together with meteors". I do not know why Whitney queries *śaśa* here—propably because of his notable ignorance of the traditional symbolism; but he says rightly that "such apparent portents are really the woman, that has been misused". That the "woman" in this case is the Sacerdotal "Word" (*vāc, vox*) usurped by the Regnum makes no difference in principle. In another AV passage, IV. 3.6, we find the expression "Down with the *śaśayū!*", and this, is a context of spells directed against tigers and other wild animals, may mean "chaser of hares", perhaps a wild dog.

There are some excellent illustrations of the Hare or Rabbit escaping from the jaws of a monoster, Chinese and Mexican, in G. Hentze's *Sakralbronzen und ihre Bedeutung in den frühchinesischen Kulturen*, Antwerp 1941, Tafelband I. Abb. 234 and II Abb. 51 and 53, Textband pp. 73, 139. Hentze equates the Hare with the young Moon itself; *i.e.* with the Soma that it carries off. Where the Hare is not merely *in*, but identified with the Moon, the dragon would be Rāhu.

In South America, the enemy of the Moon is frequently not a snake but a Jaguar. Thus in A. Mètraux, *Myths of the Toba and Pilaga Indians of the Gran Chaco* (Am. Folklore Society, Philadelphia, 1946, p. 19), the Jaguar is the spirit of death and foe of the Moon, (and p. 109), the Jaguar is the original owner of Fire, and the Rabbit successfully steals it. A. K. C.

---

10. E. P. Evans, *animal Symbolism in Ecclesiastical architecture*, New York 1896, p. 329: cf note 2, abvoe.

HEBBAṬA GRANT OF DURVINĪTA GANGA

(Continued from Vol. XXXVI. No. 3. Page 133.)

II

By S. Śrīkaṇṭha Śāstrī, M.A.

HISTORICAL NOTE: GANGA RECORDS

This copper-plate grant appears to have been issued by Ganga Durvinīta after his thirty-first regnal year and registers the donation of lands and houses in Pudōḷi Viṣaya. The connected records are:

S'ringēri C. P. of Avinīta; 2nd year (*M.A.R.* 1916. p. 34.). Mercara C.P. of Avinīta; S'. 388. (*E.C.* VII. Cg. 1. *I.A.* I. p. 363; V. p. 136). Koḍunjeṛvu C.P. of Avinīta; 25th year (*M.A.R.* 1924. p. 67. No. 78). Mallohaḷḷi C.P. of Avinita; 29th year (*E.C.* IX. Db. 68. *I.A.* V. p. 134). Mālur (Noṇamangala) C.P. of Avinīta; 1st year (?) (*E.C.* X. Mr. 72). Bangalore Museum C.P. of Durvinīta; 3rd year (*E.C.* IX Bn. 141). Bisanahaḷḷi C.P. of Durvinīta; 4th year (*M.A.R.* 1942. No. 31). Kaḍagattur C.P. of Durvinīta; 4th year. (*E.C.* XII. Maddagiri. 110). Uttan r C.P. of Durvinīta; 20th year (*M.A.R.* 1916, para 64; 1917, para 75-76). Hebbaṭa C.P. of Durvinīta; 31st year—the present record. Mallōhaḷḷi C.P. of Durvinita; 35th year (*I.A.* V. p. 138). Sāliggāme C.P. of Durvinīta; 39th year (*M.A.R.* 1941. No. 1). Gummareḍḍi Pura C.P. of Durvinita; 40th year (*M.A.R.* 1912. para 65-69). Nallāl C.P. of Durvinīta; 40th year (*M.A.R* 1924. No. 79). Sirigunda Inscription of Nirvinita; (*E.C.* V. Cm. 50). Tagare C.P. of Polavīra; (*M.A.R.* 1918). Hebbaṭa C.P. of Kadamba Viṣṇuvarma; (*M.A.R.* 1925. No. 118). Hebbaṭa Stone Inscription of S'rīpuruṣa; (*M.A.R.* 1917. p. 31). Dummaya Grant of Ravivarma; (*M.A.R.* 1943, p. 48). Kūḍalūr Grant of Mādhava; (*M.A.R.* 1930; No. 88). Keṛegaḷur Grant of Mādhava; (*M.A.R.* 1930; No. 3). S'āsanakōṭā C.P. of Mādhava; (*M.E.R.* 1938. C.P. 4; *E.I.* XXIV). Penukoṇḍa C.P. of Mādhava; (*J.R.A.S.* 1915). Chūkuṭṭur C.P. of Simhavarma; (*M.A.R.* 1925).

The controversy between Lewis Rice and J. F. Fleet regarding the genuineness of the early Ganga grants has ended so far as the historicity of the early Ganga kings is concerned by the discovery of geniune copper plate and stone inscriptions. Some of

the grants are clearly of later date than that to which they profess to belong. Such records are:

Kūḍalūr C.P. of Harivarma (*M.A.R.* 1921). Tanjore C.P. of Arivarma (*I.A.* VIII. p. 212). Tagare C.P. of Taḍangāla (*E.C.* III; *E.I.* III. IV). Harihara C.P. of Viṣṇugōpa. (*I.A.* VII. S'. 272). British Museum C.P. of Mokkara (*E.I.* III, p. 159). Hallegere C.P. of S'ivamāra (*E.C.* III. p. 107). Jāvaḷi C.P. of S'rīpuruṣa (*E.C.* VI. *Mg.* 36). Dēvarahaḷḷi C.P. of S'rīpuruṣa (*E.C.* IV. Ng. 85. *I.A.* II. p. 156). Nāgamangla C.P. of S'rīpuruṣa (*E.I.* III. p. 163). Kalbhāvi Inscription (*I.A.* XVIII. p. 311. *I.A.* XXIV. p. 191). Gaḷigekere C.P. of Raṇa Vikramayya (*E.C.* IV. p. 109). British Museum C.P. of Eṟeganga (*I.A.* XIV. p. 230). Sūdi C.P. of Būtuga. (*E.I.* III. p. 176). Lakṣmēśvar Inscription of Mārasimha (*I.A.* VII p. 104).

These grants were considered spurious on the ground of bad orthography, palæography, chronology, long reigns assigned to some kings, suspicious forms of the names of the witnesses and engravers and lack of corroborative evidence.

Fleet who had dismissed all the kings earlier than S'rīpuruṣa (788 A.D.) as mythical later acknowledged the existence of the Paṟuvi Branch on the basis of the Penukoṇḍa plates (C. 475 A.D.). Since then many other copper-plates and stone inscriptions have come to light and made it clear that the early kings are historical. Such grants are:

S'āsanakōṭa C.P. of Mādhava (C. 425 A.D. *M.E.R.* 1938 C.P. 4): Keṟegaḷūr C.P. of Mādhava (*M.A.R.* 1930. No. 3). Kūḍalūr C.P. of Mādhava (*M.A.R.* 1930. No. 88). Cūkuṭṭūr C.P. of Simhavarma (*M.A.R.* 1924). Koḍanjeṟuvu C.P. Avinīta (*M.A.R* 1924). Nallāla grant of Durvinīta (*M.A.R.* 1924). Uttanūr grant of Durvinita (*M.A.R.* 1917, p. 37). Kallūr Inscription of S'rī Vikrama (*M.A.R.* 1917, para 77). Dēvarhaḷḷi stone inscription of Durvinīta Eṟeyappa (*M.A.R.* 1930 No. 36).

PALÆOGRAPHY

All these have been acknowledged as genuine by Rao Bahadur R. Narasimhāchār, Dr. R. Shama S'āstry and Dr. M. H. Krishṇā. Fleet's palæographical tests were mainly in respect of the letters

ja, ba, la, ka, ncha, na, ta, kha, ya and *ra*. The Harihara grant of Viṣṇugōpa, dated S'. 271 [1] was condemned for its modern Nāgari or Bālabōdha forms of *ka, pa, ya* and *ma*. The Mallohaḷḷi grant of Avinīta was also declared spurious and its late origin could not be doubted for a moment [2]. The Mercara grant of Avinīta accepted as genuine by Burnell [3] was declared spurious by Fleet. "On closer inspection, it is definitely betrayed by a character which furnishes a leading test in dealing with southern records. The later *kha* occurs in it six times......and in each case the form used is the later or cursive form....... As a matter of fact this later form of *kha* is carried back to the time of the Rāṣṭrakūṭa king Amōghavarṣa I; for, though only the earlier form appears in the Sirur inscription of the king, dated in 866 A.D. the later form,—and it only,—appears in an inscription of the same king dated in 865 A.D. near Bankāpur. But it does not at all seem possible that it can be carried back to before 804 A.D. for, the older form, only is used in the Kanarese grant of Govinda III, the predecessor of Amōghavarṣa, dated in that year [4]; and the same form, the older one only, is used and occurs in the record of the next earlier date in the same class of characters *viz.* the Vakkalēri grant of the Western Cāḷukya king Kīrtivarman II dated 757 A.D. [5]. Thus we arrive at the beginning of the nineth century A.D. as the earliest possible period for the concoction of the record" [6].

Regarding the Mallōhaḷḷi grant of Durvinīta "the form of *ba* used in it is the later one. Like the late form of *kha* and by precisely the same records, the later from of *ba* is carried back to the time of Amōghavaṣa I. In the Sirūr inscription there is only the older form and in the Mantravāḍi inscription of 865 A.D. the later form. In the Nidaguṇḍi inscription both occur. The British Museum grants aim at producing the old type of characters throughout, including even the *kha* and *ba*. But the execution of them is very indifferent all through, and with the very marked

1. *E. I.* III. p. 162.
2. *Ibid.*
3. *South Indian Palæography*, pp. 34-35.
4. *I.A.* XI. P. 126.
5. *I.A.* VIII, P. 23.
6. *E.I.* III. P. 162.

corruptness of the orthography and displacings of the portions and the texts......it proves beyond possibility of doubt the spurious nature of the record and the late origin of it". Fleet declared emphatically "Nothing will ever be obtained to establish the dates of A.D. 248 and 466 for Harivarma and Avinīta Kongaṇi... It is not necessary to waste any time on the alleged names before S'ivamāra I because they are all fictions"[7].

It is unnecessary to enter into discussion on the palæograbical arguments of Fleet since he acknowledged the authenticity of the Penukoṇḍa plates. Even then Fleet was not prepared to accept the genealogy of the early rulers of Talakād, holding that the Paṟuvi rulers were the geniune Gangas. "But they cannot both be authentic. This new record however impresses itself on us as a genuine one. And we therefore adopt its account of the pedigree and find here still another reason and one which ought to be in itself sufficient for condemning such other records of this series as are not betrayed at once by their characters or other features"[8].

But since then the discovery of another record of the same Paṟuvi Mādhava at Niṭṭūr[9], the Chūkuṭṭur grant of Simhavarma[10] the Beṇḍigānahaḷḷi plates[11] and the Keregaḷūr grant of Mādhava II[12] all in the same characters, along with the S'āsanakōṭa grant of Mādhava[13] and Kuḍitiyam grant[14] have placed beyond doubt the historicity of the Taḷakāḍ branch. The test letters *bha*, *kha*, *ja*, *ra* and *ka* with uncompleted loops; indicating the *anusvāra* by a dot over the letter; the reduplication of consonants some times indicated by a dot to the left of the letter (an archaic feature—*cf.* Keregaḷur C.P. l. 5. *Vṛ. tēh for Vṛttēh*): writing the *upadhmānīya* without the *rēpha* in the Keregaḷūr grant though it is found in some other grants of about the same period, clearly establish the genuineness of these grants.

---

7. *E.I.* VI. P. 60.
8. *J.R.A.S.* 1915. P. 472.
9. *M.A.R.* 1930. No. 88.
10. *Ibid.* 1924. No. 81.
11. *Ibid.* 1914-15. Pl. 18.
12. *Ibid.* 1930, No. 3.
13. *M.E.R.* 1938. C.P. 4; *E.I.* XXIV. P. 234.
14. *M.A.R.* 1932. P. 124.

ORTHOGRAPHY

Regarding the orthographical mistakes these may be due to the ignorance of the engraver though he sometimes made attempts to correct the more glaring ones. Such mistakes in moderation are not sufficient to condemn a grant.

CHRONOLOGY

The chronological argument is also not decisive. Fleet admitted that there were genuine grants which did not yield correct dates but which could not be condemned on that ground but he asserted that though this point might be placed last, when in the present series every date was wrong, it was one of considerable importance.

As a matter of fact apart from the palæographic tests, some of these early grants can be approximately reconciled, if we apply the same tests as are applied by Kielhorn to the dates of the Cāḷukya Vikrama Era, etc. allowing for slight differences [15]. According to Kielhorn the earliest correct *nakṣatra* is found in S'. 851 expired; Yōgas, and *nakṣatras* in S'. 1063; Yōgas in S'. 1121, Karaṇas in Java, S'. 782 [16], and the earliest use of the term *lagna* in the Eastern Cāḷukya inscription of S'. 867, expired. Among the solar eclipses, seven mentioned did not take place (S'. 922; 1106, 1174, 1478 and spurious S'. 451, S' 532, S'. 872). Some grants mention eclipses which could not have been visible in India *e.g.* of S'. 417, 534, 716, 730. Among lunar eclipses nine that did not occur are mentioned (S'. 684, 730, 872, 1084, 1276, 1080, 1103, 1185). The term *Sankrānti* is employed not for the particular day when it occurred but any where in Uttarāyaṇa or Dakṣiṇāyana. The week days are mentioned frequently only from about the seventh century and many times wrongly.

In late Kannaḍa inscriptions *Vaḍḍavāra* is used to denote Tuesday, Saturday or Thursday. Sometimes Sōmavāra (Monday) is used for Saumyavāra (Wednesday). Regarding the months in the early inscriptions Tamil names are used (Panguṇi for Phālguṇa or Caitra as in the present grant). The Jovian cyclic years may

15. *I.A.* XXII. P. 110. A. Venkata Subbayya: ***Some S'aka dates in Inscriptions.***
16. *Ibid.* XXIII. P. 114.

begin with Prabhava as in South India at present or with Vijaya as in the North.

Amongst other peculiarities we may note that some times the *nakṣatra* in which the moon happens to be at sunrise and a considerable portion of the day on which the moon enters shortly after sunrise is mentioned. The solar months and therefore the solar years mostly do not give the solar day. " It would seem to show that at least in South India the solar reckoning notwithstanding, the nominal use of the solar month is of little importance.' Further, the intercalary month is not distinguished as *adhika* or *malā* from *nija*, *e.g.* S'. 855 expired *S'rāvaṇa* ; S'. 1113 expired *Jyēṣṭha* are the second and in S'. 1189 *Jyēṣṭha* and S'. 1332 *Bhādrapada* the first [17]. In South India mostly *Pūrṇimānta* months were employed ; *e.g.* Talamanchi grant of Vikramāditya I. S'. 582 (*Pūrṇimānta*), *Śrāvaṇa Ba.* 15. Solar eclipse (660 A.D. July 13. Solar Eclipse). But from the eighth century *amānta* months are also employed, the *tithis* are joined with the days of their commencement and not with their ending and *Kalpādi* is connected with the day of the *tithi's* commencement when the *tithi* falls on two days, *e.g.* S'. 950. *Pancami*, Monday and S'. 1307, *Dvitīya*, Friday when the particular *tithis* commenced before the beginning of the week-day mentioned and ended after it.

Regarding the Jovian years " the use of it would seem to be even more common in the South than that of the S'aka Era itself." Beginning with S'. 855 the system can only be Southern luni-solar years, the name of the Jovian year is sometimes merely a name for a certain solar [18] or a luni-solar year. Before S'. 855 the use of the mean-sign system being current, Kielhorn concluded that the system which was followed was the one called the Northern luni-solar system [19]. However S'. 838 expired can be connected with the given Jovian year *Dhātṛ* only by the Southern luni-solar system. If we take S'. 838 as current the Northern system would also apply but it is probably expired as it is generally. " This date would thus in my opinion furnish the earliest certain instance for the use of the Southern luni-solar system ".

---

17. *I.A.* XXII.pp. 114, 125, 164.
18. *e.g.* No. 138. *I.A.* XXIV, p. 4.
19. *I.A* XXV. P. 269.

Kielhorn has also pointed out that the words *atīta*, *gata* are used with current years also. *Vartamāna* undoubtedly qualifies expired years. Down to S'. 1000, the rule was to quote the S'aka years as expired and current years till then were quoted very exceptionally indeed. In the eleventh and twelth centuries the ratio of the current years to the expired years is as 3 to 5 or even as 3 to 4. In the thirteenth and fourteenth centuries the current years are again quoted less frequently and during the last four centuries the earlier practice of quoting expired years has been established. As regards *Sankrānti*, there is no instance of a tropical *Sankrānti*. *Uttarāyaṇa Sankrānti* is connected with the wrong month (S'. 1483. *Caitra S'u.* 5), wrong *tithis* (S'. 902, 966) or wrong week-days. Ten out of eleven incorrect week-days are named Sunday or Monday. Regarding the correct days the *Uttarāyaṇa Sankrānti* took place during the *tithi* and on the weekday the *tithi* ended or wholly occupied and sometimes on a given weekday when the *tithi* extended to two days, four to six hours before sunrise of the given week-day on which the *tithi* ended. These remarks also apply to *Dakṣiṇāyana Sankrānti* [20].

In the light of these remarks it is possible to accept some of the chronological data found in early Ganga records as reliable in spite of slight differences which apart from other considerations, need not invalidate the charters.

(1) The spurious Tanjore grant of Arivarma [21] is dated S'. 169. *Prabhava Phālguṇa Amāvāsya, Rēvatī, Vṛddhi* Yōga *Vṛṣabha* lagna. The date is irregular [22]. " By the southern luni-solar system only can *Prabhava* be connected with S'. 169 expired (Friday) — *Pūrṇimānta Phālguṇa Amāvāsya*, Friday, 11th February, 248 A.D. 14 *ghaṭikas* and 15 *paḷas* after mean sunrise. But there was no *Rēvati nakṣatra* or *Vṛddhi* yōga. At sunrise the *S'atatāra* and the yōga either *Siddha* or *Sādhya*. *Amāvāsya* of *nakṣatra Phālguṇa* was *Amānta* began on Saturday, 11th March, 19 hours and 32 minuites after sunrise. The use of the Southern luni-solar system of the cycle in this record is itself evidence of

---

20. *I.A.* XXIII. P. 113; XXIV; XXV; XXVI.
21. *Ibid.* VIII. P. 212.
22. *Ibid.* XXIV. P. 10.

comparatively late date ; for the mean-sign system was the one for India up to A.D. 804 [23]".

According to Svāmikaṇṇu Pillai's ephemeris, *Phālguṇa Ba.* 15 of S'. 169 (A.D. 258) falls on Sunday (not Thursday or Friday, 12th March 248 A.D. [24].

(2) The Nanḍi copper plate of Mādhava (I ?) merely mentions *Vaiśākha māsēkka ......* [25].

(3) The Kandasala grant of Mādhava Varma, son of Konguṇi Varma [26] mentions only the ninth regnal year and *Kārtika S'u.* 12, when the grant was written by Sarvarahasyādhikṛta Sōma S'arma, the actual donation being made on the Full-moon day of *Kārtika*, later.

(4) *E.C.* III. Nanjangud 110 mentions Prathama Ganga as having given a grant in S'. 25. *Śubhakṛt, Phālguṇa S'u.* 5, Saturday (*Śani*), *Rōhiṇī* and the grant was renewed by Hoysaḷa Narasimha I in S'. 1C70, *Vibhava Bhādrapada S'u.* 5. *Sani* (Saturday), *Svāti*. (1148 A.D. August 21, Saturday),

(5) *E.C.* III. Nanjangud 199. Eṛeha Hemmāḍi in S'. 111, *Āngīrasa.*

(6) Spurious Rājapura copper plate of S'rīman Mādhava Mahārājādhirāja. No date [27].

(7) Tagaḍur grant of Harivarma [28]. S'. 188, *Vibhava*, *Phālguṇa S'u.* 10, *Guruvāra*, *Punarvasu*, (256 A.D.).

(8) Kūḍalūr copper plate of Harivarma [29], dated (S'. 1). 88. *Jaya Samvatsara Māgha*, *Amāvāsya*, *Sōmavāra*, *Svāti*, Solar eclipse, "The Tagadur plates and the present grant were issued in the same year, S'. 188, expired, (A.D. 267) though the corresponding cyclic years given in both, *Vibhava* and *Jaya* are wrong" [30].

(9) Harihara Plates of Viṣṇu Gōpa [31]. Son of Konguṇi, dated *Sagavasa Nayana giri nayana*, *Sādhāraṇa*, *Phālguṇa*,

---

23. *E.I.* III. P. 170.
24. *M.A.R.* 1924. P. 16.
25. *Ibid.* 1913-14. P. 27.
26. *Ibid.* 1925. No. 115.
27. *Ibid.* 1919. P. 24.
28. *E.C.* III. Nj. 122. P. 202.
29. *M.A.R.* 1921. P. 7
30. *Ibid.* 1918. P. 21.
31. *I.A.* VII. Pp. 173-4.

Purṇima, Sunday. The Tagare plates of his son Taḍangāla Mādhava have the same date except the *tithi*, *Amāvāsya*.

(10) Tagare Copper plate of Taḍangāla Mādhava. Date as above (S'. 272). *Sādhāraṇa, Phālguṇa, Paurṇima*, Sunday " Only in the southern luni-solar system *Sādhāraṇa* is S'. 272 expired, S'. 273 current *Pūrṇimānta Phālguṇa Amāvāsyā* (Harihara Plates) will be Monday (not Sunday) 11th February A.D. 351, 20 hours and 44 Minuites after sunrise [32]. *Phālguṇa* 30 of S'. 272 fell on Thursday (not Sunday), *Amāvāsya* 14th March 330 A.D. [33].

(11) S'āsanakōṭa Plates of Mādhava I (Paṟuvi), son of Konguṇivarma who established the kingdom by his own valour [34], are dated in the first regnal year and assigned to C. 425. A.D. " Earliest genuine copper plate discovered so far for the Ganga family ".

(12) Beṇḍigānahaḷḷi copper plate of Kṛṣṇa Varma [35].

(13) Kuḍittiyam Plates of Kṛṣṇa Varma [36], Dated 1st year. *Āśvayuja, Kṛṣṇa* 13. These two are earlier than the Penukoṇḍa grant.

(14) Penukoṇḍa C.P. of Mādhava. [37] C. 475.

(15) Keṟegaḷur C.P. of Talakāḍ Mādhava II [38], dated *Vaiśākha, Paurṇima*.

(16) Kūḍalūr (Niṭṭūr) C.P. of Paṟuvi Mādhava [39], C. 475 A.D.

(17) Chūkuṭṭūr grant of Simha Varma [40], dated *Svajanma Nakṣatra, Mārgaśirṣa Māsa, Kṛṣṇa Pakṣa, Aṣṭami, Citrā nakṣatra*.

(18) Mercara grant of Avinīta [41], dated S'. 388, *Māgha, Śu*. 5. Monday, *Svāti* [42], will be not Monday but the next day Tuesday, 27th December 466. A.D.

32. *E.I*. Vol. III. P. 162.
33. *M.A.R*. 1924. P. 16.
34. *M.E.R*. 1938.C.P. 4. *E*.I. XXIV. P. 234.
35. *M.A.R*. 1915, P 40
36. *M.A.R*. 1932, P. 124.
37. *J.R.A.S*. 1915 P. 471 ; *E.I*. XIV. p. 331.
38. *M.A.R*. 1930, No. 3.
39. *M.A.R*. 1930. No. 88.
40. *M.A.R*. 1924 No. 81. p. 79.
41. *I.A*. I. P. 362.
42. *I.A*. XXIV. P. 11.

(19) S'ringēri grant of Avinīta, 2nd year [43]; *Dvitiya Samvatsara, Vaiśākha. S'u.* 5 and of the King's Bṛhad Dēvī in *Pauṣa S'u.* 10. *Rōhiṇi.*

(20) Bangalore Museum grant of Avinīta, 3rd year [44]. *S'rāvaṇa.*

(21) Hosakōṭe grant of Avinīta [45], 12th year. *Kārtika, Śu.* 15.

(22) Mallohalli Plates of Avinīta, 29th year [46].

(23) Koḍunjeruvu grant of Avinīta [47], year 25, *Bhādrapada Śu.* 10. Thursday *Pūrvābhādrapada* (475+25=500 A.D. *M.A.R.* 1924. P. 18). The date has not been verified by Dr. Shama Sastry. The date is *Adhika Bhādrapada, S'u.* 10. Thursday, August 1, 491 A.D.; therefore Avinīta's coronation must have taken place in 466 A.D.

(24) Bangalore Museum grant of Durvinīta [48].

(25) Bisanahaḷḷi grant of Durvinīta [49] dated 4th year, *Madhumāsa, Śu.* 13.

(26) Kaḍagattur grant of 4th year [50]. *Māgha Śu.* Ki ? *Rēvati* (Rice 482. A.D.).

(27) Uttanūr Plates of Durvinīta [51], of the 20th year, *Kārtika Paurṇīma, Kartika, Abhijinmuhūrta.*

(28) Mallohalli grant of the year 35 of Durivinīta [52].

(29) Nallāḷa grant of Durvinīta, 40th year [53], *Vaiśākha Prathama Pakṣa, Parva, Viśākhā, Brāhmī muhūrta*, Wednesday: corresponding to *Adhika Vaiśākha*, Wednesday April, 2, Lunar eclipse, 535. A.D.

(30) Gumma Reḍḍipura grant of Durvinīta [54] of the 40th year.

(31) Sāliggame grant of Durvinīta Konguṇi Muttarasa (?) [55], of year 39, *Vijaya Samvatsara* (?), *Kārtika, S'u. Puṇya tithi, S'atabhiṣaja* (?) *Nakṣtra*, grant by S'rī Konguṇi Muttarasa (S'rī Puruṣa ?).

---

43. *M.A.R.* 1916. P. 34.
44. *I.A.* VII. P. 179.
45. *M.A.R.* 1938. No. 1.
46. *E.I.* III. P. 162.
47. *M.A.R.* 1924, No, 78.
48. *E.C.* IX. Bl. 141. *I.A.* VII. P. 174.
49. *M.A.R.* 1942. No. 31.
50. *E.C.* XII. *Mi.* 110.
51. *M.A.R.* 1916, P. 35 ; 1617, P. 30.
52. *E.C.* IX. Db. 68; *I.A.* V. P. 134.
53. *M.A.R.* 1924. Pp. 69-72.
54. *M.A.R.* 1612, P. 65-69.
55. *M.A.R.* 1941. No. I.

(32) Tagare Plates of Polavīra [56]. *Vaiśākha Paurṇima.*

(33) Bedirūr grant of Bhūvikrama [57], 25th year, S'. 556. *Caitra*, *Śu.* 10. *Maghā*, Thursday, (March 25, 633 A.D.)

(34) Hallegere grant of S'ivamāra I [58], 34th year S'. 635, (713 A.D.). *Jyēṣtha Paurṇimā.*

(35) Kulagāṇa C.P. of S'ivamāra [59], grant given by Pallavēḷa Arasar with the consent of Konguṇi Muttarasa, S'iva Kumāra, Avani Mahēndra, Pṛthvī Konguṇi Vṛddha Rāja, lord of Pānāṭa and Punnāṭa, the brother of S'rī Vallabha Manōvinīta (? Bhū Vikrama) son of S'rī Vikrama Ghanavinīta Pṛthvī Kongaṇi Vṛddha Rāja.

(36) Jāvaḷi C.P. of S'rī Puruṣa [60], 25th year S'. 672, *Vaiśākha*, 5. (*S'u* or *Ba*). Thursday, 16th April, 250 A.D. (not Monday), according to Dr. Shama Sastri [61], correct date in the grant *Vaiśākha Śu.* 10, *Uttara*, Monday *Vṛṣabha Saṅkrānti* [62].

(37) Hosur C.P. of Śrī Puruṣa [63], S'. 684, *Vaiśākha*, *S'u.* 15. *S'ukravāra* [64], (Thursday, March 13, 762 A.D.). *Viśākha* Lunar Eclipse. Friday, 24, April, 761 A.D. no eclipse [65].

(38) Halkur stone Inscription of S'rī Puruṣa [66], S'. 710 (A.D. 788) *Prabhava.*

(39) Dēvarahaḷḷi C.P. of S'rī Puruṣa [67], 50th year.

(40) Manne grant of Mārasimha [68], S'. 719, *Āṣāḍha. Śu.* 5, *Sōma* (not Monday but the previous day Sunday, 4th July, 797 A.D.).

(41) Ālūr grant of Yuvarāja Mārasimha [69], S'. 721, *S'rāvaṇa*, *Śu.* 15. *Sōmavāra*, Lunar eclipse, correctly corresponding to Monday, 22nd July 799 A.D.

(*To be continued*)

---

56. *M.A.R* 1918. P. 42.
57. *M.A.R.* 1925, No. 104.
58. *E.C.* III. Md. 113. P 107
59. *M.A.R.* 1925. No, 106
60. *E.C.* VI. Mg. 36.
61. *M.A.R.* 1924. P. 16.
62. Monday, April 20, 750 A.D.
63. *E.C.* X. Gd. 47.
64. Friday, Vais'ākha 15. S'. 684 ex = 13th April. 762 A.D. No eclipse.
65. *I.A.* XXIV. P. 11.
66. *M.A.R* 1918. P 42.
67. *E.C.* IV, P. 233, *I.A.* II. P, 156.
68. *E.C.* IX, Nl. 60.
69. *M.A.R.* 1924, No. 80,

ETHNOLOGY FOR INDIA

By Indu Bhushan Ghatak, B.A., M.R.A.S.

(Continued from Vol. XXXVI, Page 221)

CHHOTA-NAGPUR

Santals

THE Santals as a tribe care little for permanent homes. They are not true nomads but they like to be on the move. In the lowlands they are agriculturists and in the jungles and mountains they are skilful hunters, bows and arrows being their chief weapons. On the highlands they are cattle-breeders. They like comfort and their villages are neat, clean and well-built usually in an isolated position. Their social arrangements are patriarchal. In every village there is a headman. A deputy looks after details. A special officer is in charge of children's morals. There is a watch-man.

Physically they are not pre-possessing. The face is round blubbery, the cheek-bones moderately prominent, eyes full and straight, nose broad and depressed, mouth large and lips flat, hair straight, black and coarse. The general appearance approximates to the Negriod type. They are somewhat below the average height of the Hindus. They are divided into twelve clans. In character they are a bright, joy-loving people, hospitable and seizing every chance of a fear. They have neither the sullen disposition nor the unconquerable laziness of the very old hill tribes of the Central India. They have carried with them from the plains a love of order, a genial humanity with a certain degree of civilisation and agricultural habits. Their very vices are the vices of an oppressed and driven out people. Each village has its own priest who has lands assigned to him. Out of the profits he must feast the people twice a year.

The Santals have many gods whose attributes are ill-defined but whose festivals are strictly observed. *Marang Baru*, the great spirit, is the deity to whom sacrifices are made. Among some

Santals in Chhota-nagpur *Sing Bonga*, the Sun, is the supreme deity to whom sacrifices are made. Countless demons and evil spirits are propitiated and ancestors are worshipped. There is a vague idea of a future life where the spirits of the dead are employed in ceaseless toil of grinding the bones of the past generations. For a Santal to be sworn on a tiger skin is the main solemn of oaths. The Santals are omnivorous, but they will not touch rice cooked by a Hindu. Santal parents undergo purification five days after child-birth. Santals have adopted as a right the tonsure of childern. Child marriage is not practised and young people make love-matches. A man has seldom more than one wife and she is always treated kindly. An open space in front of the headman's house is set apart for dancing which is very elaborate and excellent. The flute is the chief Santal instrument. The Santals burn their dead and carry the charred bones to the river Damodar.

The Santal women are slow and graceful in dance. Joining hands they form themselves into the arc of a circle towards the centre of which they advance and then retreat moving at the same time slightly towards the right so as to complete the circle in an hour. Among the Santals when the eldest brother dies the next younger inherits the widow, children and all the property.

Oraons

The Oraons are an aboriginal people of Chhota-nagpur. They call themselves *Kurukh* and are sometimes also known as *Dhangars.* Their home is in the Ranchi District. According to tradition the tribe migrated from the West Coast of India. The usual colour is dark-brown but some are as light as the Hindus. They are heavy jawed with large mouths, thick lips and projecting teeth. They revere the sun whom they acknowledge as the supreme god—*Dharmi*—the holy one who is perfectly pure but whose beneficent designs are thwarted by the evil spirits. They burn their dead but the urn with the ashes is suspended outside the deceased's hut to await the period of the year especially set apart for burials. The language is harsh and and guttural having much connection with Tamil. They are divided into numerous totemistic clans. The

clans are exogamous. There are communities in Palamau, Jalpaiguri and Darjeeling Tarai.

ORISSA

The Bhunias are akin to Orans. Their jurisdiction extends from Assam to Raipur in the Central Provinces. Their face is round, lips thick, brow thin, cheek-bones high, nose flat, complexion not very dark, bodily frame strong and strength extraordinary. The males shave the front part of the head, retain long hair at the back, untwine it with a read comb. They wear a bandge of cloth. While at work they hang a skin on their shoulders with which they lift heavy weights. They wear wreaths made of bamboo pieces, some wear the sacred thread. They are faithful and hospitable without coming under the light of civilisation. They are simple, honest and fond of independence. A guest is a god to them. All the villagers entertain a new comer. In the village a public house is built. There the guest is housed. If he be an important government servant or a man of some position the females welcome him with wooden seats and wash his feet with turmuric. They have their tribal unity and they rebel at the slightest grievance. The females wear thick clothes and do not use veil. They tatoo their arms and shoulders. They wear brass ornaments in their ears and noses and hands and necklace with different kinds of stones. They offer rice, ghee and fowl to the deities of mountain, river and springs. Their chief God is *Boram* or the Sun. Widow marriage is prevalent among them. Axe, bow and arrow are their chief weapons.

Bhunias

Juangs (Patuas) are a jungle tribe of Orissa. They are found only in three tributary states—Dhenkenal, Keonjhar and Pal Lahara. Their language belongs to the Munda family. They have no traditions to connect them with any other race and they repudiate all connection with the Hos or the Santals declaring themselves the aboriginies.

Juangs (Patuas)

In manners they are the most primitive people. Until recently they did not till the land but lived on the game they

killed or on snakes and vermin. Their huts measure about six feet by eight feet with very long door-ways. The interior is divided into two compartments. In the first the father and all the females huddle together; the second is used as a store-room. The boys have a separate hut at the entrance of the village which serves as a guest-house and general assembly place where the musical instruments of the village are kept.

Physically they are weak-working, of a reddish brown colour with flat faces, broad noses with wide nostrils, large mouths. thick lips, and the hair coarse and frizzly. Until about sixty or seventy years ago the women wore nothing but girdles of leaves and the men a diminutive bandage of cloth. Their weapons are the bow and arrows and a primitive sling made entirely of cord. Their religion is a vague belief in evil spirits. They offer fowls to the Sun when in trouble and to the earth for a bountiful harvest. Polygamy is rare. They burn their dead and throw the ashes into any running stream. Oaths are taken on an ant hill or tiger skin. Like the Kharias the Juangs are strictly exogamous.

Khonds

The Khonds are an aboriginal tribe of India inhabiting the tributary states of Orissa and the Gangam district of Madras. Their main divisions are into *Kulia* or hill Khonds and plain-dwelling Khonds. The land-owners are known as Rāj-Khonds. Their religion is animistic but their pantheon includes eighty-four gods. The Khond language, *Kui*, is more related to Telugu than is to Gondi. The Khonds are a fair type than the Gonds. They are as tall as the average Hindu and not much darker, while in features they look almost like Āryans. They are undoubtedly a mixed pre-Dravidian race with perhaps a mixture of Āryan blood. They were notorious for their '*meriah*' human sacrifices. Ten or twelve days before the sacrifice the victim's hair was cut off and the villagers having bathed went with the priest to the sacred grove to forewarn the goddess. The festival lasted for three days and the wildest orgies were indulged in. The Khonds attempt to keep away small-pox by placing thorns and brush-wood in the paths leading to places decimated by that disease in the hope of making the disease demon retrace it steps. Infanticide was practised to a small extent by some sects of the aboriginal Khonds. The prayers of the Khonds consists in "we are ignorant of what it is good to ask for. You know what is good for us." This shows resignation to divine will.

(*Concluded.*)

THE PRAVĀSIN (TRAVELLER) IN SANSKRIT LITERATURE

By S. V. Srinivasa Raghavachar, M.A.

(Continued from Vol. XXXVI. Page 202)

To continue the journey is equally difficult. The poor Pravāsin is reminded again and again of his sorrowing wife. Whatever he sees around him brings to his mind the pleasures that he would have enjoyed if he were at home. Thus he is at a loss to know where he should cast his look and how he should forget the parting:

उपरि घनं घनपटलं तिर्यग्गिरयोपि नर्तितमयूराः ।
क्षितिरपि कन्दलधवला दृष्टिं पथिकः क्व पातयतु ॥ [57]

"Above a dense band of clouds; across, hills with dancing peacocks; and below, the earth white with sprouts of *kandala* (grass); where should the traveller cast his eyes?"

Naturally, he is gradually forced to conclude that he was a fool in making a venture so much against the forces of nature and in utter despair he finds that it is too late to mend matters:

उपरि पयोधरमाला दूरे दयिता किमेतदापतितम् ।
हिमवति दिव्यौषधयः कोपाविष्टः फणी शिरसि ॥ [58]

"An array of clouds just above, but the beloved is far away; what has befallen! The best cures in the Himālayas but the angry serpent on the very head."

Even if he decides to return, he cannot get over the mental anguish and misery. He is very much afraid that even his return may not improve matters because there is no certainty of his

57. S. R. B. p. 342-82. attributed to Bhartṛhari, *cf.* Bhartṛhari *S'ringāra-s'ataka*—92. also *Sub*, 1744; *Kavındravacanasamuccaya*, 484.

58. *S. R. B.* p. 342-81: attributed to Bhojadeva, *Sub*, 1745.

beloved being still alive. Further, if, however, she happens to be alive, then also he cannot be happy because how can a really devoted and chaste wife survive the shock of the first appearance of rain-clouds when her husband is away? Thus he thinks:

किं गतेन यदि सा न जीवति प्राणिति प्रियतमा तथापि किम्।
इत्युदीक्ष्य नवमेघमालिकां न प्रयाति पथिकः स्वमन्दिरम्॥ 59

"What is the use in returning if she is not alive? And what either, if she is? (Thinking in this way) the 'traveller' does not return to his house after seeing an array of new rain clouds". It is proverbial that a woman does not survive the rainy season and hence this is often the latest date fixed by the Pravāsin for his return.

शिखिनि कूजति गर्जति तोयदे स्फुटति जातिलताकुसुमाकरे।
अहह पान्थ न जीवति ते प्रिया नभसि मासि न यासि गृहं यदि॥ 60

"While the peacock warbles, the cloud roars and heaps of jasmine flowers blossom forth, your wife does not live, O, traveller, if you do not reach your house by *Śrāvaṇa* month". Therefore, there is no hope for the Pravāsin unless he returns before the rainy season about the close of the *Āṣādha* month[61]. In short, it is impossible to begin 'Pravāsa' in the rainy season; if it is already begun, it is difficult to continue it; and finally it is difficult even to return, for the return journey is not free from grave apprehensions and disappointments. That is why it has been said that "whoever survives separation even after seeing the sky which resembles the *Atasī* flower in the rainy season, has nothing to fear whatsoever".[62] This,

59. S. R. B. p. 342-83; *Sub.* 1784.

60. S. R. B. p. 342-84.

61. It is interesting to know how the master poet Kalidasa makes the yakṣa send a message early in Asadha itself आषाढस्य प्रथमदिवसे so that it may reach his beloved before the rainy season and she may have strength to survive the misery. Further, how he makes the 'Megha' itself, the harbinger of the rainy season, take the message of hope about his welfare. This will incidentally prove that the reading आषाढस्य प्रथमदिवसे is more desirable than आषाढस्य प्रशमदिवसे

62. अतसी पुष्पसङ्काशं खं वीक्ष्य जलदागमे।
ये वियोगेपि जीवन्ति न तेषां विद्यते भयम्॥ (S. R. B. p. 181-19)

in fact, is true of the wife also in a sense because by surviving the sight of clouds she is exhibiting great will-power and endurance and is baffling the clouds which are said to laugh at human weakness. In the following poems it is said to be the favourite pastime of clouds to inspect the houses of its victims and mock at their condition as it were:

का तारैर्मम गर्जितैरुपरता धाराम्बुभिः का हता
का मोहं गमिता वियोगविधुरा का वा कदम्बानिलैः ।
नीता का च विलोलतां मदकलैः केकास्वनैर्बर्हिणा-
मित्थं पान्थगृहेषु पश्यति घनो विद्युत्प्रदीपैरिव ॥ [63]

"Which woman is dead from (the shock of) my loud thunder? Who has been killed by my torrents of water? Who, rendered miserable by separation, has been made to faint? And who has been perturbed by the *kadamba* breezes and the sweet introxicated voices of the peacock? Thus does cloud seem to scarch the houses of travellers with the lamps of lightning".

The miseries of a "*Śaratpathika*", though not as great and numerous as those of the "*Varṣapathika*" are quite considerable. Here is a description of the *Śaratpathika*:

पङ्कानुषङ्गं पथि विस्मरन्तः कथावशेषे च पयोदवृन्द ।
मार्गेषु चन्द्रातपपिच्छिलेषु पदे पदे चस्फलुरध्वनीनाः ॥ [64]

"Forgetful of the sticking of mire, after the clouds had cleared, the travellers slipped again and again on the roads which appear smooth in the moonlight". However, in this season, the natural conditions are bound to be quite favourable even for the Pravāsin. But the pleasure of enjoying the moonlight in the company of his beloved is generally preferred to the enjoyment of the same in other ways. It is from this point of view that even this season is said to present difficulties for the Pravāsin.

---

63 For other poems on the rainy season in general and the conditions of the Pāntha or his wife in that season, *cf.* S.R.B. p. 340-343, Sub. p, 292-304, Sadukti. 175-6 and 126 etc.,

64 S.R.B. p, 345-57. For other poems on this season, *cf* S.R.B. p, 344 and 345; Sub. 304-309; Sadukti. 178-179, *cf.* also Ritusamhāra. III-24-65.

The last two seasons are alike to the Pravāsin in many respects. The *Hemanta* season is called सामन्तः स्मरभूपते: (the feudatory chief of the god of Love) and once again, the nights in this season are said to be specially suited to love [65]. Naturally, they prove unbearable to the poor '*Pathika*' who is separated from his wife. Moreover, the extreme cold that prevails at this time prevent the traveller from carrying on his journey punctually. Fatigued as he generally is, sleep becomes more and more enjoyable. Consequently he is not able to rise early and proceed on his journey :

आहूतोपि सहायै रेमीत्युक्त्वा विमुक्तनिद्रोपि ।
गन्तुमना अपि पथिकस्सङ्कोचं नैव शिथिलयति ॥[66]

"Being called by his friends (he) says "I am coming". Though wakened from sleep and himself inclined to go, still he does not slacken his reluctance." Further, this reluctance is much more manifest when he has to cross a ford on the way. [67]

The verses that describe the winter traveller are famous for their clear and picturesque representation of details. Two are quoted here as examples :

संविष्टो ग्रामदेव्याः कुटघटितकुटीकुड्यकोणैकदेशे
शीते संवाति वायौ हिमकणिनि रणद्दन्तपंक्तिद्वयाग्रः ।
पान्थः कन्थां निशीथे परिक्कथितजरत्तन्तुसन्तानगुर्वी
ग्रीबापादाग्रजानुग्रहण चटचटत्कर्पटां प्रवृणोति ॥[68]

"Crouching in a corner of the village goddess's cottage, the poor traveller, with his teeth clattering, at night on account of the chillness and the damp breeze, conceals himself within the rugged covering cloth which consists of a big net-work of rotten threads patched together, and which brings his neck, ankle and feet together [69].

---

65 निशाश्च सुरतक्षमाः Sub. 1836.

66 S.R.B p, 347-47. Sub. 1838.

67 *cf.* सङ्कोचितकरयुगलः etc. Sub. 1850.

68 S.R.B. p. 348-21. Attributed to Mayura.

69 The difficulty of translating such verses is always keenly felt, even by eminent scholars, It has also been expressed that a free rendering is both easier and more desirable. The same principle has been employed here,

पुण्याग्नौ पूर्णवाञ्छः प्रथममगणितप्लोषदोषःप्रदोषे
पान्थः सुप्त्वा यथेच्छं सरलततनुतृणे धामनि ग्रामदेव्याः ।
उत्कम्पी कर्पटार्धे जरति परिजडेदभ्रनिश्छिद्रनिद्रे
वाते वाति प्रकामं हिमकणनिहतः कोणतः कोणमेति ॥[70]

"Sharing fully the agreeable camp-fire and not minding, at first its unhealthy heat the traveller slept at ease by night-fall in the village residence which was thinly covered with loose and thin straw; Even when a half of his shaking garment was destroyed, the sleep of that indolent fellow was but slightly disturbed; (In the end) When the wind blew violently he goes from corner to corner being struck by the chill dew drops." These poems indicate how difficult it is to travel in these two seasons. Of course, the common and inevitable grief of separation intensifies these miseries and the long winter nights get doubly lengthened as it were, as expressed in अन्तर्दुर्वारदुःखद्विगुणतरकृतायामयामास्त्रियामाः [71] One of the marked of features of this season is the extraordinary agreeableness of the camp-fire. It is kindled very often and the heat, though unhealthy, is enjoyed by the travellers, unmindful of the consequences. The description of enjoying the camp-fire is exquisite in many cases. We may even say, that here, poetry comes nearest to painting. So clearly, is the scene of the traveller enjoying the camp-fire, pictured. An excellent verse on this topic, attributed to Bāṇa, runs as follows:

अन्योन्याहतदन्तनाद मुखरं प्रह्वं मुखं कुर्वता
नत्र साश्रुकणे निमील्यपुलकव्यासङ्गिकण्डूयता ।
हा हा हेति सुनिष्ठुरं विवदता बाहूप्रसार्यं क्षणं
पुण्याग्निः पथिकेन पीयत इव ज्वालाहत श्मश्रुणा ॥[72]

"Bending his face (over the fire) while the noice of the teeth set on edge makes it garrulous, scratching his thrilled body with closed and tearful eyes, and babbling crudely with outstretched arms, it seems as though the wayfarer is drinking the holy fire, while the flames touch his very moustaches".

It may therefore be reiterated that in every season the difficulties of the Pravāsin are held up to engage our attention whereas his

---

70. S.R.B, p. 348-20, attributed to Bāṇa.
71. S. R. B. p. 348-22.
72. S. R. B. p. 347-52. For other verses on this *cf*. Sub. P. 310-314, S. R. B. p. 347-348; Sadukti, P. 180 and 182.

pleasures are not so much emphasised. This is nothing but an indication of the great inconveniences of travel in general and the high standard of domestic life that the ancient *Nāgarakas* maintained. One of the characteristic features of Indian Culture is that we find in it all grades and standards of life from one extreme to the other, in matters relating to the choice of a way of life. The rigorous ascetic '*Parivrājaka*, is as much adored and appreciated as the gay and and romantic *Nāgaraka*. Each is as much idealised as the other as a result of which a good many alternatives were open for the people to lead a good life. The fundamental diversity of human nature and the impossibility of defining a way of life equally acceptable and applicable to all of them, was recognised. Hence it is, that we find various religions and philosophies in India, the multiplicity of which, strangely enough, has been spoken of as the bane of national progress and unity. This is not the place to refute this view at length. However, it is to be stated that whichever way of life or philosophy was upheld, certain main principles had invariably a place in it. All possible efforts were made in every system and creed to recommend virtue and condemn vice and glorify the truth contained in the famous statement from the Mahābhārata 'परोपकारः पुण्याय पापाय परपीडनम् ।' so that these different systems of thought are characterised as different roads that lead to the same goal. Further, "the attitude of mind which leaves no alternative between the world and the monastry, between love and renunciation" [73] also seems to have influenced some sanskrit poets. The philosophy underlying this is that imperfect realisation of either of the ideals is of little use and that no moderation is possible between them. As Bhartṛhari expounds this philosophy :—

"Either the beautiful woman, or the cave of the mountains,
Either youth, or the forest,
An abode either on the sacred banks of the Ganges,
Or, in the delightful embrace of a young woman" [74];

---

73. Dr. S. K. De's *Treatment of Love in Skt. Literature*, p. 35.
74. *Ibid*, p. 34 and Bhaṛtrhari's Sringāraṣataka, 37, 38 and 39.

There is absolutely no middle path between enjoyment and resignation. If these are the only two ways open to men, then most of the people would probably choose the delightful way rather than the rigorous one. It has been stated that real religious life requires great mental abilities and restraint which are absent in the great part of humanity. There is also the fear that extreme devotion to this ideal may result in sensuousness and moral degeneration which finally lessens virtuousness also. Therefore, the great ideal of practising a higher type of love which does not come in the way of either religion or human liberty and fraternity is very much recommended by many other poets and philosophers. It is this aspect of Indian Culture that has won universal approbation. If Kāḷidāsa's S'ākuntala has won universal appreciation it is because of this ideal of higher love that is suggestively preached.[75] Love that does not centre round a particular object to the utter disregard of other things, but that which embraces not only the particular sect, race, nationality or the whole of humanity but also the whole of animate and inanimate creation, is gloriously upheld by all the great men of the glorious past and the present.

Coming back from this digression we may note that the Pravāsin's story signifies and represents an aspect of this ideal, though some poems quoted here and there, exaggerate the importance of domestic life too much. The ideal of travel, it is to be noted, is as much exalted as the enjoyment of domestic happiness and most probably there is no serious contradication between the two.

We may now proceed to trace the effects of the Pravāsin's travel on his home. The anthologies have very lengthy sections on this topic under the heading 'विरहिण्यवस्था'. The 'virahiṇi' (separated one), of course, need not necessarily be a पथिकजाया (wife of a traveller). But the experiences of a पथिकजाया after her husband's departure are generally found under this title. We shall note a few verses of this type and proceed to concentrate our

75. cf. Dr. Rabindranath Tagore's criticism of S'ākuntala and Kumāra Sambhava, in Bengali, translated into Kannada by the late Prof. T. S. Venkannaiya.

attention on the "*Pathika*" who, as the subject of our study is more important to us.

Some of the poems that we may have to consider under this section are apt to be misinterpreted as depicting a morally degenerate society. But it is not proper to form a low opinion of any society on the evidence of a few stray verses; for, it is as easy to have a high opinion of it by studying a few other poems. Moreover, any society whether ancient or modern is bound to have all grades of intellectual, moral and material life though in the literature of some societies all these aspects are not reflected where the bright side of the picture is very well represented and the black side is generally concealed or glossed over. But in Sanskrit Literature there is no hide and seek of this kind. Everything whether high or low, spiritual or material, and sacred or profane is clearly depicted. Hence unsympathetic critics make much of the bad traits it had, while the others extol its good traits and proclaim the spiritual sovereignty of the ancient Indians.

The after-effects of a husband's travel on a virtuous wife is always described in a pathetic manner. Neverthless, the ideal of bearing with fortitude and chastity the pangs of separation from the Pravāsin-husband, is much glorified. Both these are depicted in:

झंझानिलोत्तृणीकृत गृहविवर प्रपतदम्बुधाराभ्यः
कुड्यालिखितावधिदिनं रक्षत्यार्या करतलाभ्यां ॥[76]

"When the thatched roof of the hut was toppled over by a storm the virtuous one covers (protects) with her palms, the 'date of arrival' written on the wall from the torrents of rain falling inside." Even in such a sad plight, the poor wife guards, from rain her crude but precious calendar which gives but a faint idea of her husband's return.

Here is another verse wherein the condition of a virtuous प्रोषितभर्तृका is described:

लिखति न गणयति रेखां निर्भरबाष्पाम्बुधौतगण्डतटा ।
अवधिदिनावसानं मा भूदिति शङ्किता बाला ॥[77]

---

76. *G.S.* 11—67.
77. *Sub* 1072, attributed to Morikā, a poetess.

"She marks the lines, but never counts them, fearing the expiry of the date fixed for return ; the poor girl whose cheeks are bathed in unceasing tears." The husband had promised to return in a certain number of days and the girl goes on marking everyday on the wall so that she may have an idea as to how many days have elapsed since his departure. But she never counts the number of marks made, for fear of learning that it exceeds the number of days fixed for his return. Apprehensive of some catastrophe she never makes bold to count the lines and calculate the date of his return.

In marked contrast to this type of separation there is that of the '*Asati*' or the unchaste woman, which is described in this verse :

दुर्दिन निशीथपवने निस्सञ्चारासु नगरवीथीषु ।
पत्यौ विदेशयाते परं सुखं जघनचपलायाः ॥[78]

"When the husband is abroad, and the city streets are without traffic, while the wind blows during the rainy night, *Jaghanacapalā* (a lustful or libidinous woman) feels immensely happy."

We may proceed to find out the causes that lead a woman to immoral life when the husband happens to be away. The condition of a '*virahiṇī*' is too obvious to need a detailed description. The following verses may be noted as specimens depicting the various aspects of suffering :

तस्याः स्तनांतरन्यस्तं चन्दनं तापशोषितम् ।
मनोभवाग्निदग्धस्य बभौ भस्मेव चेतसः ॥[79]

"The sandal paste smeared between her breasts are dry on account of the heat of her body looked like the ashes of the heart burnt by the fire of love."

धृतमपि मधु पारितं न पातुं
नयनसुखोपि न वीक्षितश्शशाङ्कः ।
श्रुतिसुखमपि न श्रुतं च गीतं
गतवति भर्तरि भर्तृदेवताभिः ॥[80]

---

78. Attributed to a poetess named *Jaghanacapalā*, *Sub.* 1937.
79. *Sub.* 1068.
80. *Sub.* 1083.

"Wine, though held in the hand, was not drunk. The Moon, though pleasing to the eyes was not beheld ; nor was even sweet music heard by them who regarded their departed husbands as Gods."[81]

In this wretched condition, the thoughts of a Pravāsin's wife usually centred round her husband and on the problem of 'how to spend time' not unmixed with an attitude of resentment bordering on hatred. The following verse reflects this aspect of her life:

हृदय स्थीयतां सम्यक्किमेवं परितप्यसे ।
वल्लभस्ते जनो योसौ न भवांस्तस्य वल्लभम् ॥[82]

"Oh ! my heart, keep quiet ; why do you wail thus ? To that person who is so dear to you, you are not at all beloved." This verse obviously refers to a case where the lover deceives the innocent girl and runs away after a happy time with her.

The indignant outburst of a woman against the craze of men for travel is depicted in this verse from *Gāthāsaptas'ati*—(VI-86) :

दोषोऽयं महिलानां यदि प्रवसन्ति गर्विताः पुरुषाः ।
विरहान्तो न हि तावद्द्वित्रा यावन्म्रियन्ते नो ।

" It is the fault of women themselves that men are able to travel in a spirit of exaltation. So long as two or three women do not end their lives so long do separations not cease "[83]

During the period of separation, the female companion of the 'separated one' plays an important part. She is often partly responsible for the transformation of a virtuous heart and the adventures of the innocent lady in the direction of finding another lover. But it cannot be said that she tries intentionally to lead her mistress astray. The position of the poor companion is also much to blame for the mishap that may occur. While on the one hand she is not able to prevent her mistress' husband from going away she cannot bear to see, on the other hand, the pangs of separation exhibited by her dear friend. Further, though she has not much insight into

81. *cf.* also the sections on विरहिणवस्या in Sub. p. 178—183 वियोगिन्याः अवस्था in S. R. B. p. 275. Almost every anthology has verses on this topic.

82. *Sub.* 1111.

83. Prof. C. R. Narasimhastri's translation.

her nature and is at a loss to judge her moral consciousness and will power, she cannot but suggest a remedy to her condition. She would be failing in her duty if she did not console her in some way or other. Under these circumstances it is natural and even inevitable that she should give some improper advice thinking within herself that she is giving a great boon to her suffering mistress. If the *Viyogini* (separated one) happens to be a chaste woman possessing great will power, she snubs her and there ends the matter. But if she is fickle-minded and if this is somehow known to the clever *sakhī* also, the latter makes much of the situation to her own advantage and indulges in flattering the already proud mistress. She describes eloquently the beauty of her various limbs and curses the husband who abandons all the pleasures in his enthusiasm for travel. The refrain of the companion in her conversation is often found to be :

इदमपोह्य गतो यदि निर्घृणो
ननु वरोरु स एव हि वञ्चितः ॥[84]

" .... If that cruel fellow were to abandon all these, is it not, my dear, that he alone is deceived ? "

Thus the mistress is gradually led to think that there is yet a future for her in spite of the former lover's neglect of her. While these flattering words of the '*sakhī*' expressed with an air of well-wishing, begin to act upon the mind of the '*Virahiṇī*', the forces of nature add fuel to the fire of love as well as of revenge. She begins to consider seriously whether she should waste away like the blossoming flower in a desert or reap the precious pleasures of life while youth lasts. This internal conflict of the '*Pathikajāyā*' (wife of a traveller) reaches its climax in the rainy season. Just as its difficult for the 'Pravāsin' to continue his journey in the rainy season, it is very difficult for his wife at home to endure with separation during that season. The following verses which describe the *Viyoginī's* condition in that season are note worthy :

---

84. Sub. 1168.

छिद्यन्तां वनराजयः कुसुमिता निर्वास्यतां सर्पभु-
ङ्नीपोद्दामकदम्बरेण सुरभिः संग्रथ्यतां मारुतः।
हा कष्टं धिगहो न कश्चिदपि मे मूकीकरोत्यम्बुदा
नित्येवं पथिकाङ्गना प्रलपितं श्रुत्वेव खं रोदिति ॥[85]

"Let the blossoming row of trees be cut to pieces: the serpant-eater which makes the foot of the mountain beautiful, be driven out and the fragrant winds be tied up (confined) in the sky; Oh! awful it is! no one silences these clouds;' Hearing this bewailing of the traveller's wife it seems as though the sky is lamenting".

वातावान्तु कदम्बरेणुशबला नृत्यन्तु सर्पद्विषः
सोत्साहा नववारिगर्भगुरवो मुञ्चन्तु नादं घनाः।
मग्नां कान्तावियोगशोकजलधौ मां वीक्ष्य दीनाननां
विद्युत्किं स्फुरसि त्वमप्यकरुणे स्त्रीत्वे समाने सति ॥[86]

"Let the winds coloured by the *kadamba* flower-dust blow as they please; let the peacocks dance, and let the clouds being heavy with new moisture, thunder in all enthusiasm. But why do you also, Oh! Lightning, sparkle like this, looking at my pathetic face, merged as I am, in the ocean of separation from my husband? Are you also unkind to me in spite of femininety being common to both of us [87]?"

मेघैर्व्योम नवाम्बुभिर्वसुमती विद्युल्लताभिर्दिशो
धाराभिर्गगनं वनानि कुटजैः पूरैर्वृता निम्नगाः।
एकां घातयितुं वियोगविधुरां दीनां वराकीं स्त्रियं
प्रावृट्काल हताश वर्णय कृतं मिथ्या किमाडम्बरम् ॥[88]

"The sky is covered with clouds; the earth with fresh water; the quarters with lightning; the atmospheric region with showers, the woods with *kuṭaja* flowers; and the rivers with floods; Oh! heartless rainy season! why do you make such a great display (of your powers) just to kill a miserable woman who is bereaved by separation"

---

85. *Sub.* 1770. cf. also शिखिकुलगलप्राप्तच्छायैः etc., Sub. 1763.

86. *S. R. B.* p, 343-107 cf. also श्रत्वातन्व्याः etc. *S. R. B.* p, 343.

87. Note that the word विद्युत् is feminine gender in Sanskrit.

88. *S. R. B.* p, 343-106:

Thus it is, in this rainy season, that even the most virtuous and devoted wife feels miserable and consequently begins to entertain and nourish evil thoughts. The struggle between her 'conscience' and 'fiend' is beautifully described as follows :

दुर्वारः स्मरमार्गणाः प्रियतमो दू रे मनोऽत्युत्सुकं
गाढं प्रेम नवं वयोऽति कठिनाः प्राणाः कुलं निर्मलम् ।
स्त्रीत्वं धैर्यविरोधि मन्मथसुहृत्कालः कृतान्तोऽक्षमः
नो सख्यश्चतुरा कथं नु विरहस्सोढव्य इत्थं मया ।।[89]

"The arrows of cupid are unpreventable ; Beloved is far away ; and the mind is anxiously repining. Love is intense, age being young, but the lives are hard indeed. (For they do not fly away) and the family is spotless ;

(Moreover) Femininety is averse to boldness but the time is a friend of Love ; Oh ! but Yama is unpardoning and these friends are not clever (enough to understand me and assist me)......When this is the case how indeed is separation to be endured ?"

After such struggle the weak and fickle minds give way and the much-feared romance with a stranger begins. In the early stages the companion finds her mistress moody and thoughtful and concludes that she is in love ! She ventures to ask her the reason, advises her not to be depressed and finally suggests the remedy for her ailment by promising to help her in her endeavours. Then the companion is sent to the lover in order to report to him her condition. Some unfaithful messengers, it is also said, play false to their mistress and get more attached to the lover. This in turn is detected by the lady and the companion is suggestively rebuked lest she should expose every thing to the laughing public[90]. When this does not happen she proves to be immensely useful to her mistress in her romantic adventures. After all, a Kapinjala may not subscribe to the views of his friend Puṇḍarīka ; but a female companion like Mahāśweta will never fail to realise the position of a Kādambari in distress and is bound to be sympathetic to her.

(*To be continued*)

---

89. *S. R. B.* p, 285-34. *cf.* also *Sahityadarpaṇa* p, 64 कालोमधुः ......

90. *Cf,* निश्शेषच्युतचन्दनम् etc. frequently quoted in works on poetics *cf.* also the section on दूत्यपहासप्रश्नाः

STUDIES IN BIRD-MYTHS. NEW SERIES. No. XIII.*

On an Ancient Indian Ætiological Myth about the Evolution of the Painted Partridge, the Himālayan Skylark and the Cinnamon-backed Sparrow

BY THE LATE PROF. SARAT CHANDRA MITRA M.A., B.L.

THE Painted Partridge (*Francolinus pictus*, Jerdon and Selby) the Himālayan Skylark (*Alauda dulcivox*, Hodgson) and the Cinnamon-backed Sparrow (*Passer cinnamomeus*, Gould) appear to be the three birds which are mentioned in the ancient Indian myth which forms the subject-matter of this paper. All these three species of birds are found in the north-western parts of Northern India; and the specimens thereof, which are included in the collections of the Lucknow Provincial Museum, were collected in those parts [1]. For this reason I am inclined to think that the ancient Indo-Āryans were familiar with all these three species.

In the *Śatapatha Brāhmaṇa*, it is narrated that, in very ancient times, there was born to Twashtri or Visvakarmā, the artisan of the gods, a son who was possessed of six eyes and three mouths. It was, for this reason, he was called *Visvarūpa* or "the Many-shaped". With one of his three mouths, the monster was in the habit of finishing up the drink which was set apart for the gods; with the second he was accustomed to quaff the juice of the soma-creeper; and with the third, he used to consume the solid food reserved for the gods. So Viśvarūpa was on inimical terms with Indra, the god of heaven, who became enraged with him for his depredations and, severed his head from his body with one blow from his powerful thunderbolt. On this being done, there came out from his first mouth a Cinnamon-backed Sparrow which, like its other congeners, twitters to itself as if it had befuddled

---

* **This is the last of the series of the Studies in Bird-Myths and in Plant-Myths by the late Professor Sarat Chandra Mitra.**

ED.

1. *Vide the Catalogue of Birds in the Lucknow Provincial Museum*, Allahabad. N.W.P. and Oudh, Government Press. 1890. Pages 232; 216; 204–205.

itself with strong drink. This bird was called "*Kalabinka*" in ancient times. From his second mouth was born the bird which was called by the Indo-Āryans "*Kopinjal*" or "*Cātaka*" and which was, in complexion, yellow as the soma-creeper and was popularly believed to live by drinking the drops of rain. Lastly, from his third mouth was born the painted partridge, which was called "*Tittiri*" by the ancient Indo-Āryans. This species of partridge which possesses wings which are ocellated or mottled with spots of white (which is the colour of butter) and of red (which is the colour of honey) because it came out of the mouth with which the monster used to partake the various kinds of solid food.[2]

From a careful study of the foregoing myth we find that:

(1) The Indo-Āryans were careful observers of the physical characteristics and the habits of the birds, which inhabited the plains of north-western India and the Punjab, in which they settled after their arrival in India.

(2) Drinking appears to have been common among the Indo-Āryans who must have been familiar with persons who befuddle themselves with strong drinks and with the characteristic habit, which these drunkards possessed, of talking incoherently to themselves.

(3) The Indo-Āryans must have observed the peculiar habit which the Cinnamon-backed Sparrow possesses of chirping to itself. They have, therefore, very appropriately described this bird's having been born from Viśvarūpa's first mouth with which he used to drink up all the drink reserved for the gods.

(4) The "*Kopinjal*" bird (otherwise named as *Cātaka*), which is mentioned in the foregoing myth, may be the Himālayan Skylark (*Alauda dulcivox*, Hodgson), which had its habitat in the north-western ranges of the Himālayas. Most likely, the coloration of the upper parts of its plumage is yellow as the soma-creeper. It is for this reason that the ancient Indo-Āryan myth-maker has

2 *Vide Indian Nature-Myths*. By Srimati Sovana Devi. London; Macmillan & Co., Ltd. 1919. Page. 47.

appropriately described it as having been born from Viśvarūpa's second mouth with which that monster used to quaff the juice of the soma-creeper.

(5) The ancient Indo-Āryans were a pastoral people and maintained themselves by tending large herds of cattle and lived upon the milk and butter which were the principal products of their milch-cows, and also upon honey. They were, therefore, familiar with the white colour of butter and the red colour of honey.

(6) The ancient Indo-Āryans must have been familiar with the coloration of the Painted Partridge (*Francolinus pictus,*) of which the wings are, very likely, ocellated with white and red spots. It is for this reason that they have appropriately described this bird as having been born from Viśvarūpa's third mouth with which he was in the habit of consuming butter, honey and other solid foods.

(7) On a further consideration I am of opinion that the bird "*Kopinjal*" or "*Cātaka*", which was born from Viśvarūpa's second mouth and which is popularly belived to quench its thirst by drinking drops of rain-water, may be one of the three species of Indian skylarks which are found throughout the Indian Empire and especially in its north-western parts. Their zoological names are (1) *Alauda arvensis*, Linn: (2) *Aluada gulgula*, Frank; (3) *Alauda dulcivox*, Hodgs.

These skylarks are popularly believed to utter the call-note of "*Fatíkjal*", "*Fatikjal*" or "O! for a drop of pellucid rain-water," "O! for a drop of pellucid rain-water"; and quench their thirst by drinking drops of rain-water. See, in this connection, my paper entitled: "*Studies in Bird-Myths No. III.—On Two Ætilogical Myths about the Skylark*," published in this Journal Volume XIV pages 106 to 110.

(8) Lastly, we find that the gods of the higher pantheon of the Hindus are actuated by vindictive feelings, and that even Indra the lord of heaven, cruelly slew Viśvarūpa simply to satisfy his vengeful motives. Indra ought to have dealt with Viśvarūpa leniently considering that the latter was the son of Twashtri or Visvakarmā who was the artisan of the gods.

REVIEWS

Through An Indian Camera. Volumes I & II. By Sir Albion Rajkumar Banerji, M.A., C.S.I., C.I.E., I.C.S. (Retired). Published by The Bangalore Printing and Publishing Co. Ltd. Bangalore City. Price Rs. 10.

ENGLAND born, the son of a well-known and advanced social reformer Sashipada Banerji, a distinguished Collector in British India and the Dewan of a foremost Indian State Mysore, particularly at a period which witnessed the after-math and economic complications of World War I, Sir Albion Banerji combines in himself culture, knowledge, intelligence, practical sagacity and driving power. As a non-official who knew this administrator for more than twenty-five years I cannot hold back my admiration for his deep insight, knowledge of men and things, unity of purpose and political flair which characterised his work in Mysore. His speeches as Dewan of Mysore published by the Government Press, amply establish the claim for him as one of the foremost Indian statesmen. On retirement from the Dewanship of Mysore, Sir Albion went to England where he published a quarterly journal 'Indian Affairs' during the most controversial period of the Round Table Conference. Subsequently he has been a globe-trotter for a decade and more with an eye and a vision, has spoken on a variety of matters of public interest, mostly relating to the burning questions of the modern world, political, economic and social. The publication of his views are always welcome, more so at a time when a new India, is being forged successfully out of the crucible. He sees in the people the *ultima thule* of sovereignity; he values the dignity of labour; he believes in work for the benefit of the common man, for the economic and industrial progress and prosperity of the nation; he would weave and knit closer together the relation between the Hindu and the Mussalman and Indian States and British Indian units; And he would like, to grapple with exegencies in abnormal times, a strong Central Government endowed with full power to enforce its sanctions throughout the length and breadth of the land, while holding

that normally the residuum of authority should vest in the units of the federation. He would like the states' representatives in a democratic assembly to be the representatives of the people. Education untrammalled by any kind of old tradition, primary, vocational or technical or otherwise should be such as to suit the conditions of the country. It could never be self-supporting and English education cannot be completely ignored. One would very much wish that at a time like the present Sir Albion Banerji had given a birds eye-view of all the aspects of Indian problems in one lecture which we find spread over these two neat and nicely got-up volumes.

S. S.

Sukthankar Memorial Edition. Vol. II. Analecta. Edited on behalf of the Committee by P. K. Gode, M.A. Published by V. S. Sukthanhar Memorial Edition Commitee by Karnataka Publishing House, Chira Bazar, Bombay. 2. (India). Price Rs. 20—0—0.

WE welcome this volume which deserves the widest circulation, both as a tribute to one who devoted his life for the cause of India's national epic, "the content of our collective conscious", but also because of the intellectual brilliance, penetrating insight, critical analysis, balanced judgement and the combination of a passion for occidental method with a mastery of the indigenous technique of Sanskrit grammar. He reaches with equal ease the heights of philological research and of lucidity and clearness needed for popular appeal. His article on "Curiosities of Hindu Epigraphy" presents in a brief masterly survey the characteristics peculiar to Indian Epigraphs. His Palæographical notes are noted for their careful precision. His lectures on "An Excursion on the Periphery of Indological Research" and "Position of Linguistic Studies in India" are characterised by lively interest and freshness of approach, full of stimulating suggestions. The latter address reveals his character fully. He appeals that India may justly claim to be the cradle of the linguistic science......... The grammar of Pāṇini has been pronounced to be "one of the great

monuments of human intelligence......... We, his unworthy descendants have shamefully neglected the study of this important subject, and completely lost their grip over it...... I am not a victim of inferiority complex...... I only wish to impress upon you the great advances made in linguistic science in other countries and the necessity of strenuous exertion and devoted application on our part to make up for lost time and lost opportunities...... If we have any ambition left in us to hold up our heads in civilised society, we must not besmirch the fair name of Pāṇini and other illustrious linguisticians whom our country has produced, by leaving this field of study and research to foreigners......India becomes again only a market for raw materials......Let me not be misunderstood. I am not making cheap swadeshi propaganda. I am not 'anti-foreign'. Far from it, I admire the European savants......I appreciate their work and I thank them for it, cordially. But we could do the same and even better, perhaps, if we only prepared for it properly and set to work with determination".

The volume before us contains his critical edition of Sākṭayana's Grammar (Adhyāya 1 Pāda 1) with the commentary of Yakṣavarman with German translation and notes submitted for his Doctorate in Berlin; his studies in Bhāsa, including his translation of Svapnavāsavadatta; his epigraphic studies; miscellaneous articles; lectures and book reviews. His first excursion in the field of Bhāsa was by an article in this journal (Vol. IX. pages 181 to 185) entitled "Chārudatta—a fragment". His critical study of the metres, his concordance of all the plays, his bibliography, the discussion of their prākriṭ in the introductory essay and the acumen displayed in his review of Wilhelm Printz's thesis on the subject, and his own solution of the Bhāsa riddle form a model of literary research which deserves to be a text book in all universities. His solution is "our Svapnavāsavadatta is a Malayalam recension of Bhāsa's drama of that name; the Pratijña Yaugandharāyaṇa may be by the same author; but the authorship of the rest of the drama must be said to be still uncertain." This was in 1924. In reviewing the Nātakalakṣaṇa ratnakośa of Sāgara Nandin discovered in Nepal and published by Dillon in

Dublin in 1937, he found confirmation of his view by a reference in it to Svapnavāsavadatta and the similarity of the prologue except slight difference in wording. In the field of epigraphic research his discussion on the 'Home of the So-called Andhra Kings' and the attention drawn by him to Satavahani-hara and Satahani-rattha is the most prominent, and his rendering of Besnagar inscription of Heliodorous is conspicuous for its daring originality.

We conclude this review with his tribute to the Gīta in his own words: "The Song Celestial is a different wok, its baffling difficulty lies in its deceptive simplicity. It appeals to different people in entirely different ways. It is the Crest Jewel of Indian literature."

A. V. R.

Bharāta Kaumudī (Studies in Indology in Honour of Dr. Radha Kumud Mookerji) Part. I. Published for the Committee by the Indian Press, Ltd. Allahabad. Price Rs. 10—0—0.

WE welcome this tribute to the scholarship and patriotism of Dr. Radha Kumud Mookerji, Itihasa-siromani. Dr. Mookerji has been associated with Mysore and with the Mythic Society from 1917 and earlier. The volume before us is valuable alike for its rich variety in contents and authorship. The articles on the Island of Kunlun and Candragupta, on Combodian China, India and Polynesia, Calcutta-Batavia Correspondence, the Sangam Dynasty of Ceylon and Srikṣetra, recall to our minds that Dr. Mookerji won his literary laurels first by his work on Indian Shipping and Maritime Activity. Proto-Indian civilisation has stimulating suggestions from H. Heras' study on "Two Rings of the Museum of Ibiza (Spain)" containing seals of *Mīnas* and K. N. Dikshit's incisive note on "Some Problems in Indian Archæology". Dr. Ananda Coomaraswamy's elucidation of Tanūkṛit, and Dr. B. K. Ghosh's "Endingless Numerals in Ṛgveda" offer excursion to Vedic times. It is a pity that death robbed us of Mahamahopadhyaya Dr. R. Shama Sastry who would have enriched this section with his refreshing and brilliant contribution on Vedic chronology and astronomy. Śaptāṅga Supratiṣṭhita, Concept of Khandha in Buddhism, A Buddhist Dhāraṇī

worshipped by Jainas, Dhamma Chakka, and Buddhist Rules of Decorum contain comparative studies of social value, while Pāṇini and Grammar are represented by the illuminating studies on "Taddhita Sūtras", "The Vaiyyākarana Conception of Gender", 'Traces of an Old Metrical Prākrit Grammar", and "Pāṇini's Vocabulary" subsequent Indian historical meterial, inscriptions, coins, sculpture, painting and literature is covered by the rest of the volume. Mysore and South India furnish the following topics :—

M. M. Bhat's "Mathematics in Karnāṭaka of the Middle Ages", Dr. M. H. Krishna's "The Dalvai Family of Mysore", K. V. K. Ayyar's "Ceraman Perumal" and G. M. Moraes' "A forgotten Chapter in the History of the Konkan." Dr. Krishna is a disciple of Dr. Mookerji. His translation of "Kaḷale Doregala Vamśāvaḷi" with critical notes is of special interest to us in Mysore now, as the Wodeyar and Dalavai families are directly fused together again in our present ruler. Mr. Ayyar's study is valuable for its collection of Tamil and Malayalam sources and affords yet another instance, so frequently met till lately in Indological studies of rediscovery of the accuracy of old tradition after being laid aside by earlier works. Mr. Moraes has done valuable service by bringing together all connected material with the celeberated Mādhavamantri of Vijayanagara. But the intriguing questions about the identity of his guru Vidyāraṇya remain unsettled, despite the latest finds of inscriptions of Mādhavamantri and his successors or the Goanese and Banavase gādis. One is however led to wonder and to enquire why if Kriyāśakti is identified with Vidyāthīrtha and Vidyāśankara on the assumption that the latter were names adopted on ascending the Sringeri Pontifical throne, Mādhavamantri and Vidyāraṇya should not be similarly identified, practically as we see no lithic record or tradition that Mādhavamantri was married or had any issue as his successor in Goa. Narahari is described as a disciple of Vidyāśankara (Gurubhai) and lastly as Narahari's successor, Baichanna Vodeyar *alias* Bhaskara is styled as a kumāra of Viravasanta Mādhava Rāya (E. C. VII. Honnali 71) and as prospering through the lustre of Śriman Mādhava (M. A. R. 1941 Pp. 195-205 line 19) श्रीमन्माधवते जयते श्रीभास्करो भूतले।

Bhāskara's describing himsell as a kumāra of Mādhava and the use of the honorific श्रीमात् and the term तेजस् (which means also spiritual power) the reference earlier in lines 12 and 15 to Mādhava and Narahari without any honorific—these do not rule out the possibility that Mādhava succeeded to the Sringeri pontifical throne. *Cf.* also the celebrated exclamation of Vishwamitra धिग्बलं क्षत्रियबलं ब्रह्मतेजो बलंबलं.

Dr. Barua's "The Arthaśāstra" is a valuable study and gives a comprehensive view of the discussions about the date of the extant text and a critical analysis of the discussions about its contents. But we are afraid he treads on debatable, if not untenable, ground when he bases a connection with post-Mauryan age, a predeliction for Rājasūya and Aṣvamedha ignoring that they were pre-Buddhistic observations of Vedic antiquity, and when he speaks of three seasons in a year as the earlier literary tradition and six seasons as a later tradition, ignoring for example Prasna Upaniṣad I·II, which refers to the year as पंचपद (five feet or seasons, including as one Hemanta and Śiśira) according to some and as षडर (six spokes or seasons) according to others. His discussions leading to his rhetorical question "Does it not follow from these facts that China did not find mention in Indian literature much before the beginning of the Christian Era?" is unconvincing because he himself admits that Chinas (Plural) are referred to in the Mahābhārata (Sabha Parva 26, 9) as nestling on the border of Prāgjyōtiśa (Kāmarūpa or Assam) and also because Chinas are specifically referred to in Rāmāyaṇa (Kiskinda khnāda, 43, 13) चीनान् परमचीनांश्च * * * * हिमवन्तं विचिन्वथ in Sugriva's instructions about the countries to be searched for the missing Sīta.

The volume ends with a brilliant article by Dr. Radha Kumud's brother Dr. Radha Kamal on the Significance of the Indian Ar Motifs, which he closes with a masterly reference to the gigantic figure of the Trimurti at the Elephanta cave, and we may wel exclaim with him "Never have silence and activity, renewal an d withdrawal in the soul's dialectical onward march ordered in su ch plastic harmony and rythm. Never have the clarity and stillness

of the human soul derived from complete identification with the realm of Becoming found such magestic expression in stone."

We await the publication of the second part eagerly.

A. V. R.

Why Exhibit Works of Art By Ananda K. Coomaraswamy. Published by Luzac & Co., 46, Great Russell Street, London, W. C. I. Price 6 Shillings in stiff paper covers.

I do not think it necessary to give any explanation for exhibiting works of art but the heading of the book under review is intriguing as giving a traditional or normal view of art by an expert in that art. The work of art is an education in itself, creates and procreates art and interest in you. It is not merely exhibition of ideal curiosity or an entertaining spectacle. The various phases of human wisdom lie there passing in review in true and realistic fashion. A work of art appeals from its intrinsic merit in a language all its own and that language is an universal language and it directly appeals to you who looks at it. The various essays of Dr. Coomaraswamy in this heading contribute to the realisation of the human values of anything made being determined by the coincidence in it of beauty and utility, significance and aptitude. In the work of the artist is expounded the universal doctrines contained in the Christian and Oriental philosophy of art. It is not mere pleasure, or æsthetic appreciation, abominations and beastly devices of the heathen but contemplative and active lives and the responding echo which art creates and attracts in you; it is the beauty in it that has the attractive power of perfection. Art sets up a note of difference from the empirical to the ideal, from observation to vision and consequently it appeals to the fibre in the man, helps to develop his personality and enables man to think for himself. Art may not be utilitarian in its aspect but yet there have been works of art which command fabulous sums in the market-place. It appeals to the higher emotions of man, mostly noble, symbolising his feelings, his meditative outlook on life. It s not pure imitation of nature in her normal operation. It is not

mere abstraction. The general end of art is the good of man as Aristotle says and the censorship of art is the judgment of the public and art and perfection of arts are invariably a creation of genius and illustrative. Art without industry will not be long-lived if the labourer is to be worthy of his higher aspirations. Dr. Coomaraswamy in these lectures has discused in considerable detail the whole world of art and the philosophy of art and the conception and portraiture of art drawn from moral classics of the world. Bharata visiting an ancestral chapel was unable to recognise the effigies of his own parents : at the same time he exclaims at the perfection of the workmanship and feels the moving power of the figures : that here too in India proper it must have been rather the defied man than man as he had been on earth that was represented in the effigies.

S. S.

Sculptures Inspired by Kalidasa. By C. Sivaramamurthi, M.A. Published by The Samskṛta Academy, Madras. Price Rs. 2

THE title of the brochure under review is not properly worded. It is too tall a claim that the author makes for Kāḷidāsa as the inspirer of the several pieces of scultures referred to by him. Kāḷidāsa is the master poetic artist of Indian culture prevalent at the dawn of the Christian Era. His genius has created superb literary pictures and has shared with mastery in other fields of knowledge and human activity the task of immortalising the ideals floating at the time. His poems and dramas help us in interpreting many sculptures which have baffled study from other angles. The unbinding of *Ekavnī* by the returned lover, *Ajina-yagñopavīta*, the application of *alaktaka* to the foot, the *śankha* and *padma nidhis* and *mātanganakra* are outstanding examples of such success in interpretation. But the figure of the adoration of Buddha's feet from the Amarāvatī Rail (figure 23) enshrines only a practice older than the Rāmāyaṇa, as evidenced by Bharata's taking the पादुक used by Rāma, when Rāma refused to accompany him back to Ayōdhya. (Ayōdhya Khānda, 112nd Sarga, Slokās 21 *et seq.*). Nor can we rightly ascribe the figures of S'iva as

Natarāja at Badami and Dacca; figures 36 and 37) to the inspiration of Kāḷidāsa, until we establish that tradition had not credited this aspect of the deity earlier. And we cannot ignore the development of *Śilpa Śāstra* and *Āgamas* between the dates of Kāḷidāsa and of these figures.

All the same, the author has presented us a fascinating and faithful study—one which opens a new method of approach for unravelling many an obscure point in the history of Indian Culture and every lover of Indian Culture should be grateful for it.

A. V. R.

Numismatic Parallels of Kalidasa. By C. Sivaramamurthi, M.A. Published by The Sakti Karlayam, Madras. Price Rs. 2.

MR. SIVARAMAMURTHI has created a name for himself by his masterly publication on Amarāvatī Sculptures. He has now presented as a fascinating study of the Numismatic Parallels of Kāḷidāsa, thus completing the triology planned by him for Kāḷidāsa from the Archæological standpoint—Sculptural, epigraphical and numismatic. The author rightly says "every figure struck on a coin has been done deliberately and has ....some meaning to connote............Some of these offer themselves for interpretation in the light of some literary parallels." But he is not on equally firm ground when he says "in one form or another the inspiration of classical poets has its stamp (on such figures)". The more tenable interpretation of the parallel lies in that coins, sculptures and classical poets enshrine in their respective ways and ideals, aspiration and notable events, customs and practices of the community and of the prevalent culture. As Mr. Sivaramamurthi himself points out in respect of 'Kākapakṣa' and the use of elephant and umbrella by kings, Rāmāyaṇa refers to them and Kāḷidāsa has only described them in greater detail. The Aśvamedha coins also commemorate the performance of that sacrifice which is as old as the Vedas and do not obviously derive interpretation from Kāḷidāsa. In other instances, however, obscure symbols on coins are cleared by a

study of passages in Kāḷidāsa's poems; for example, Samudragupta with the lyre, Candragupta with the lotus, and the text about "winning the heaven with good deeds".

The author can rightly claim, to this extent, that the study of coins is the more fascinating, if we attempt to understand them with the help of literary parallels. We commend this brochure for intellectual brilliance and novelty of treatment.

A. V. R.

The Ethical Philosophy of the Gita. By P. N. Srinivasachari, M.A. Published by Sri Krishna Library, Mylapore, Madras. Price Rs. 2-0-0.

The Philosophy of Viśiṣṭādvaita. By P. N. Srinivasachari, M.A. The Adyar Library Series No. 39. Published by the Adyar Library, Adyar, Madras. Price Rs. 10-0-0.

A distinguished Professor of Philosophy in the Madras University and Ex-Principal of the Pachiappa's College, Madras, the author is an authority on the Viśiṣṭādvaita system of philosophy. He has dealt with many intriguing problems, such as Rāmānujā's Idea of the Finite Self, Philosophy of Bhedhābedha, Studies in Vedānta, Synthetic view of Vedānta and the Philosophy of the Beautiful. Of the two books which are reviewed here, the *Ethical Philosophy of the Gita* is dedicated to his loved ones, P. Sankaranarayan and D. Ramaswami. The author dealt with the subject first in the form of lectures under the auspices of the Madras University. He expound the Gīta in the light of the Viśiṣṭādvaita systems, by adopting the Western methods of critical enquiry. If the Upaniṣads enshrine the institutions of Brahman and the Vedānta Sūtras establish their metaphysical basis, the Gīta brings out the essentials of the ethical religion of the Upaniṣads and dispels the misconception that Vedānta does not stress the moral values of experience. The teachings inculcated in the Gīta are expounded in different ways by different scholars but all expositions lead to the religion of the self, a recommendation of the practical value of experience. Man is, after all, governed by the environments which surround him and he is an instrument of God's destiny on earth.

God manifests himself in diverse ways and forms through his instrument (man). Whether or not the Vedānta is a religion of universal redemption, Śrī Kṛṣṇa summons humanity (heavily laden with ignorance, evil and sorrow) to respond to the call of love and attain the eternal bliss of *mukti*. The Gīta furnishes the moral and spiritual discipline in the conduct of the daily life of man which is so essential for a proper appreciation of the divine and the realisation of Him or the self. Mr. Srinivasachari does not believe Gīta to be an allegory or the creation of the Ethistic man identifying Kṛṣṇa with Vāsudeva. The law of righteousness is rooted in redemptive love. The object of divine descent is not merely the redemption of the wicked man from his career of sin but is a communion with God of the *jñañi* or the mystic who pines away owing to the agony of separation from the Supreme self. The Gīta sings the glory of God becoming man without losing His divinity and man's ascent to Godhood by the paths of *karma*, *jṇāṇa* and *bhakti yōgas*.

The Philosophy of Viśiṣṭadvaita was placed at the feet of Sri Rāmānujā at the shrine dedicated to him in his birthplace, Sriperumbudur during the annual pre-birthday celebrations on 7th May 1943 and published on his birthday, 8th May 1943. It is dedicated to S'rī Mahārāja Rao Venkata Kumara Mahipathi Surya Rau Bahadur, D. Litt., Mahārāja of Pithapuram. It gives a comprehensive and critical exposition of the central features of the philosophy of Vis'iṣṭādvaita and its relation to the other schools of Vedānta. The Vis'iṣṭādvaita system of philosophy is not identical with the Bhedābheda system of Nimbarka or the Hegelian thought as expounded by some expositors. In 1928, with a view to set the balance right so far as the influence of Vis'iṣṭādvaita on modern thought was concerned and to do justice to Visiṣṭādvaita the author published a book on Rāmānuja's Idea of the Finite Self. The author's book on Bhedhābheda Philosophy also furnished an exhaustive introduction to the study of Rāmānuja. The development of this was system in the history of Indian Philosophy since outlined in a series of eight lectures originally delivered by the author under the auspices of the University of Madras. According to Professor Srinivasachari the Vis'iṣṭādvaita system reconciles revelation, reason and intuition.

It is universal and accepts whatever is co-herent with its cardinal truths. It summons humanity to participate in the riches of *Brahmānubhava* (the experience of *Brahman*) and its spiritual hospitality knows no geographical or racial barriers. Chapter II of the work deals with the Theory of Knowledge. *Avidya* and *adhyāsa* lead to agnosticism and scepticism. If *Brahman* is ever self-realised, there is no need for a philosophy to expound it. If *Brahman* cannot be the object of knowledge, it cannot be sought by the *mumukṣu*. If whatever is knowable is false, *Brahman* is also false and Rāmānuja says from the stand-point of the pure conciousness everything is false from the monistic theory because of the falsity of the *śāstras* themselves. Hence philosophy is to be reconstructed in terms of *satkhyāti* or *yatarthakhyāti* which affirms that what exists or the *sat* alone is real. Reality is always *savis'es'a* and not *nirvis'es'a* and in apprehending a thing as it is we also comprehend what it is. Thus by knowing the one we know the many and by knowing the many we know the one that is changeless and Eternal which ultimately connotes *Brahman*; and as *Brahman* is the real, the world is also real and true. *Avidya* is therefore nothing else than *karma* and *jīva* freed from *avidya-karma* sees all things in *Brahman* and *Brahman* in all things. In this review it is not possible to detail the various theories and discussions which are referred to by the author, particularly *Brahman* as *ādhāra* and *nitya*, as a ruler and redeemer: as *s'eṣi* and the beautiful and as the *s'arīrin*. Cosmology is dealt with in chapter X and the psychology of the *jīva* in chapter XI. In Chapter XVI we are told that *prapatti* is a *Brahmavidya*. The love of God becomes, in course of time, a thirst for communion and *parābhakti* deepens into *parajñāna*; and *parajñāna* results in *paramabhakti* or supreme devotion and becomes irresistible. *Bhakti* has its consummation in *mukti* (the attainment of the eternal bliss of *Brahman*). The alternative is *prapatti* provided for the weak and infirm as demonstrated by Vedānta Deśika, the chief apostle of Vis'iṣṭādvaita is the manner of Rāmānuja. The Theory of Knowledge is the Theory of reality and thus leads to ontology. To apprehend that *Brahman* is, is to comprehend what He is, and therefore *Brahman* is *saguṇa*, and is

defined as real Reality, *satyasya satyam*, the inner subject of all thinking beings and the ever blissful. *Bhakti* consists in changing self-centredness into God-centredness and turning the mind from sensuality into spiritual love of God as the Self of all beings.

Professor Śrinivasachari examines the main charges levelled against the Vis'iṣṭādvaita system of Philosophy and tries to meet them in the course of this work. The chief difficulty in Vis'iṣṭādvaita is the apparent contradiction between the finite-self and its all-pervading attributive consciousness. Rāmānuja explains it by the sūtra analogy of the lamp and its luminosity. There is the same divinity in the atom as in the stellar space. The following are a few of the inherent defects of the Visiṣṭādvaita system. The ethical problems either determined by *prakṛti* and the *guṇas* or are controlled by the will of God. One is thus caught between the horns of fatalism and divine determinism. This defect is tried to be removed by pointing to a third alternative, namely, the freedom of the self on the moral level.

As a system of theistic monism which tries to mediate between theism and monism, Visiṣṭādvaita shares the defects of both without having the advantages of either. As a system of philosophy it is not consistent with itself. In theory it is non-dualistic and in practice theistic. Vis'iṣṭādvaita is as hostile to Bhedhābheda as *advaita*, in view of the absurdity of the Bhedhābheda assertions of the co-extensiveness of contradictories. Its great defect is the prediction of evil to divine nature. The most inspiring feature of Vis'iṣṭādvaita however, is its definition of God as love and love mediates between thought and will by inspiring the former and illuminating the latter, and, guided by love, the pluralist and the monist go hand in hand without being at arm's length.

The claim of Vedānta to universility rests on the liberal interpretation of its essentials and the emphasis on the points of agreement and not on those of divergence. Vis'iṣṭādvaita offers a basis for such a rapprochement. On the analogy of the Kantian distinction between pure reason and practical reason and the mathematical and ethical methods of Spinoza, difference can be drawn between the pure *advaita* of the *māyāvādin* which employs

the principle of *adhyāsa* and sublation in establishing the philosophy of identity and the practical *advaita* of the *Brahmavādin* which accepts the reality of the world and the unitive consciousness by moral and spiritual discipline. All philosophies and religions meet in Vedānta and work hand in hand for the uplift of humanity and the establishment of the spiritual kinship of all *jīvas* including the sub-human species. The Vedāntin is not a conservative that adores the past nor a progressivist that looks forward. He is a philosopher who seeks the Eternal One in and beyond the temporal, who sees Him directly and who works for universal salvation. The Gīta as the quintessence of Vedāntic wisdom brings out this inspiring message in the immortal words of the Lord: "Whoever with true devotion worships any deity, in him I deepen that devotion and he ultimately reaches me" and "even those who worship other divinities worship me."

S. S.

Vādāvalī by Jayatīrtha with English translation by P. Nagaraja Rao. The Adyar Library Series No. 40. Price Rs. 4-0-0.

JAYATĪRTHA (Tīkācārya) is admittedly the greatest exponent of Madhva's philosophy. The work before us takes the most important problem on which the Advaitins and the Dvaitins differ fundamentally, namely, the reality or the illusoriness of difference in the universe. The editing and translation was undertaken by the editor when he was a Research Fellow in the Department of Philosophy in the University of Madras. The translation of the highly dialectical work in terse language has been rendered with remarkable clarity. The learned notes appended to the translation form almost an independent work and help to explain the arguments for and against each position in the text. We do not propose to review the contents. The central doctrine of the Advaitin is the illusory nature of this universe. This rests on two postulates: (i) the absolutely real is never sublated and (ii) the absolutely unreal is never cognised. The world of plurality is temporarily sublated in deep sleep; it is cognised when awake. It

is indeterminable, *anirvacanīya* (अनिर्वचनीय) in nature. Vādāvali attacks this position. It is argued that there is no middle ground between reality and unreality, *viz*, indeterminability. The position taken in Nyāyamakaranda of Ānandabhoda, and Tattvapradīpika of Chitsukha are attacked by Jayatīrtha, but later Advaita exponents have met these arguments in their works: Bhedadhikkara of Nrisimhasvamin, Advaitamukura of Rangarāja, and Advaitasiddhi of Madhusūdhana Sarasvati. The limitations of the argument will be apparent from one instance. Para 241. Advaitins "means of valid knowledge like preception etc. are not admitted *as making known reality*." प्रत्यक्षादिप्रमाणानां तत्त्वावेदकतानभ्युपगमात् । Dvaitins "There is no authority in respect of means of valid knowledge like perception making known (only) the non-real." प्रत्यक्षादि प्रमाणानामतत्त्वावेदकत्वे मानाभावात् ॥ In respect of the translation, we would like to urge greater exactitude in terminology. For example in para 4 विकल्प is translated as 'analysis' and अनिर्वचनीयत्वं "being indeterminable", but in para 146 अनिर्वचनीयत्वं is translated into "Indeterminate nature."

A.V.R.

The Heritage of Karnāṭaka (In Relation to India) by R. S. Mugali, M.A., B.T. Published by the Satyashodhana Publishing House, Fort, Bangalore City. Price Rs. 4-0-0, Ordinary Edition: Rs. 5/-, Library Edition.

MR. MUGALI'S book on The Heritage of Karnāṭaka is a very interesting and welcome contribution to the study of Indian Culture. The ancient Karnāṭaka included Mysore, Banavāsi and Northern Karnaṭaka and our knowledge of it goes back to the third century A. D. or the early Centuries of the Christian Era at least. It is difficult to agree with many of the statements but that regarding the Kannada language and its antiquity is neverthless well established. The pilgrimage of Candragupta with his Jaina guru Bhadrabāhu into the Kannada country has furnished a literary beginning. The story of S'ravaṇabelogala, the various dynasties which inherited and ruled over the Kannada country are in brief review along with the political vicissitudes which attended it; and now the centre of the Karnāṭaka is in Mysore to which, perhaps, the out-lying Kannada parts would have to look if the unification of Karnāṭaka should be a dream realised. We congratulate Mr. Mugali on his excellent work concerning the glory of Karnāṭaka.

S. S.

Visva-Bharati Research Publications

(A) **MAHAYANAVIMSAKA OF NAGARJUNA**:—Edited by VIDHUSHEKHARA BHATTACHARYA, Reconstructed Sanskrit Text, the Tibetan and the Chinese versions with an English translation.

The book deals with the general conception of the Mahāyāna Buddhism and represents the views that are common to Vijñānavāda and Sunyavada. **Rs. 5-0-0** Postage extra.

(B) **MODERN MOVEMENTS IN ISLAM**:—By DR. JULIUS GERMANUS, Late Nizam Professor of Islamic Studies, Visva-Bharati.

The monograph makes a rapid survey of new movements in the Islamic world and deals with the cultural, social, religious and political forces at work in Turkey, Arabia and Iran.
Re. 1-0 0, Postage extra.

Available at—

General Office, Visva-Bharati,
SANTINIKETAN, P. O. (Bengal).

An Useful Book for Schools, Libraries and Students of Mysore History!

MODERN MYSORE

By Rajakarayaprasakta Rao Bahadur M. SHAMA RAO, M.A.
(*Retired Civilian of Mysore*)

A very interesting and useful book on Mysore History from the time of the Early Yadava Kings of Mysore to the trip to Europe of His Highness Sir Sri Krishnaraja Wadiyar IV; in Two Volumes

Price Rs. 10-0-0 India; £ 1-0-0 Foreign; $ 5 America

POSTAGE & PACKING EXTRA

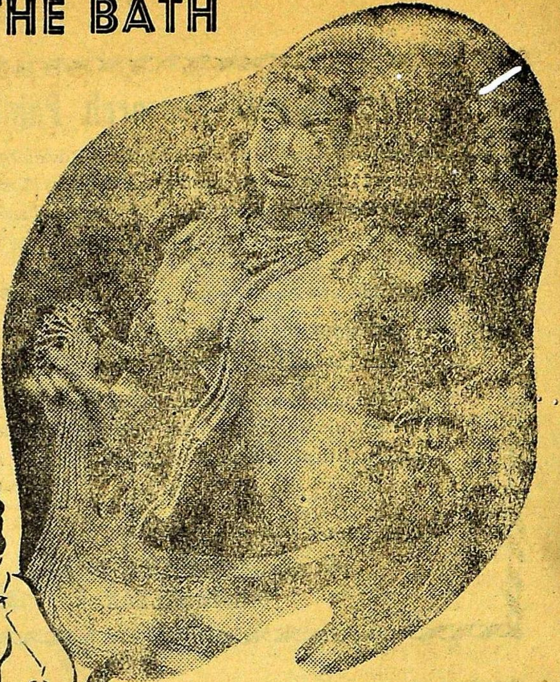
Copies can be had from:

THE GENERAL SECRETARY,
Mythic Society, Daly Memorial Hall
Cenotaph Road, BANGALORE CITY.

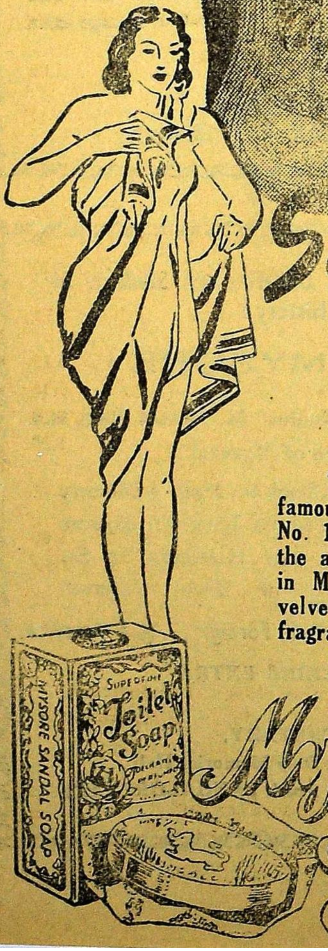
AFTER THE BATH

Mysore Sandal massage was practised by women of ancient India.

Stone figures in Belur Temple, **MYSORE'S** Shrine of Indian Art



Sandal for Beauty



IN PAST AND PRESENT

The Sandal Oil of Mysore's forests was famous throughout the ages as India's beautifier No. 1. The modern Miss finds the virtues of the ancient beauty aid enchanced and refined in Mysore Sandal Soap. It leaves the skin velvet smooth and imparts the discreetly delicate fragrance which modern ladies prefer.

Mysore Sandal Soap

THE BEAUTY SOAP OF INDIA

PUBLICATIONS & REPRINTS

FOR SALE

		Rs.	A.	s.	d.	$. cts.
1.	Catalogue of Books in the Mythic Society Library (1925) ...	0	10	1	2	0.30
2.	Supplement to above (June 30, 1930) ...	0	8	1	0	0.25
3.	Nos. 1 and 2 together	1	0	2	0	0.50
4.	Essay on Gunadhya and the Brhatkatha, by A. M. Tabard pp. 1—42 ...	1	0	2	0	0.50
5.	Do do pp. 1—92 ...	1	8	3	0	0.75
6.	Do do complete, pp. 1—228	5	0	10	0	2.50
7.	Kannada Passages in the Oxyrhyncus Papyri, No. 413, by S. Srikantaya ...	1	0	2	0	0.50
8.	Indian Music, by D. B. Ramachandra Mudaliar	0	6	0	6	0.35
9.	Asvatthaman (by Sri): A Critical Study, by S. Srikantaya	0	12	1	4	0.55
10.	The Birthplace of Buddha, by A. M. Tabard ...	1	0	2	0	0.50
11.	The Exploits of King Kampila and Kumara Ramanātha, by M. H. Rama Sharma ...	2	0	4	0	1.00
12.	The Solar Signs in Indian Literature, by B. V. Kameswara Ayyar ...	0	4	0	6	0.12
13.	Kailasa Pilgrimage of His Highness the Maharaja of Mysore, by S. Srikantaya ...	1	4	2	4	0.65
14.	Heavenly Mansions of the Hindus, by S. Srikantaya	2	8	5	0	1.25
15.	Founders of Vijayanagara, by S. Srikantaya ...	5	0	10	0	2.50
16.	Modern Mysore, by M. Shama Rao, Two Vols.	10	0	20	0	5.00
17.	Report of the Gilgit Excavation in 1938, by M. S. Kaul Sastri	1	8	3	0	0.75
18.	Proceedings of the Annual Meetings of the Mythic Society, XIII and onwards each	0	4	0	6	0.12
19.	Balacarita, by Prof. K. R. Pisharoti, M.A. ...	0	6	0	6	0.35
20.	Sri Krishnaraja Wadiyar IV, by S. Srikantaya	1	0	2	0	0.50
21.	Talk with the Planchette ...	2	0	4	0	1.00
22.	Index to QJMS. Each Volume from Vol. XVI & onwards ...	0	4	0	6	0.12
23.	Back Numbers of the QJMS Vols. I to VII & X onwards ... per Volume	8	0	16	0	4.00
24.	Do do per Issue (If available)	2	8	4	8	1.30

(Packing, Postage, etc. Extra)

Can be had from—

The Secretary & Treasurer
Mythic Society
Daly Memorial Hall, Cenotaph Road,
Bangalore City.

London Agents:—
Messrs. ARTHUR PROBSTHIAN,
41, Great Russel Street, London, W.C.I.

Modi Power Printing Works, Bangalore City.

The Mythic Society

(Founded in 1909)

The Society promotes the study of the sciences of Archæology, Anthropology, Art, Architecture, Ethnology, Folk-lore, History, Philosophy, Religion and other allied subjects more particularly in Mysore and Southern India and stimulates research in the above subjects.

The activities of the Society are:

(*a*) To publish a Quarterly containing original research articles on subjects connected with the objects of the Society and the transactions of the Society, (*b*) to arrange for lectures from eminent scholars, and (*c*) to maintain a library and a free reading room.

Privileges of membership:

(*a*) Free supply of the journal, (*b*) use of the library and reading room, (*c*) lectures, intimation of which will be given to members in Bangalore, (*d*) to bring their friends to lectures, (*e*) to purchase the publications of the Society at a discount of 6¼%, (*f*) to have the privilege of Rules 105 of the Rules of the Royal Asiatic Society of Great Britain and Ireland, and (*g*) to vote at the Annual Meeting.

Contributions are accepted from all scholars on subjects connected with our objects. They must be type written or legibly written on one side of the paper only. Contributors are entitled to fifteen reprints of their contributions free of cost.

Book on Indology are reviewed in the Quarterly. All books intended for review may be sent to the Editor.

Advertisement charges, etc. may be obtained on application to the Editor.

Membership Subscription:

Rs. 5—0—0, or 10 shillings, or $ 2.50 per year.

Rs. 100—0—0 or £ 10—0—0 or $ 50 Life-membership.

Special Numbers of the Journal:

The Silver Jubilee Volume	**Rs. 6-12-0.**	Packing and Postage Extra.
Sri Krishnaraja Memorial Number	**Rs. 4-0-0**	

Further details can be had from:

The General Secretary and Treasurer
THE MYTHIC SOCIETY
Daly Memorial Hall
Cenotaph Road
Bangalore City.